

LATEST KIT NEWS SPECIAL

amateur

Saturday 20 October 2012

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

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New equipment special issue



PAGE 63

ON TEST

3 A4 PHOTO PRINTERS

Top-end desktop inkjets on test from **Epson**, **HP** and **Canon**



PAGE 75

ICONS OF PHOTOGRAPHY

WORLD'S SMALLEST FULL-FRAME CAMERA

The iconic **Minox 35EL**



ON TEST

PAGE 69

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PAGE 45



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Contents

Amateur Photographer For everyone who loves photography

THERE is a natural circle of life in the photographic world just as there is in nature – things die and others come to life. Yet, while in nature life often cannot occur without death, in the camera business the population just keeps growing. Like elephants, I don't know where old Nikon D1s go to die: surely no one could throw one away. And even when the film runs out for some formats, the beasts are stuffed and displayed as sentimental reminders of happy days gone by – living on in a glass-encased memory.

This week we feature both birth and death in the magazine: on one hand we discuss the host of new gear hatched during the photokina trade show last month, while on the other Tony Kemplen says a

fond farewell to the active life of all those cameras that feed on 127 film. My first camera, my mother's passed-on leaky Kodak Brownie 44A, shot 127.

At funerals it is only natural to study one's own mortality, to wonder how long we, and those around us, have left – will we have such a long, fulfilling and productive innings?

With today's pace of change I doubt that any of the forms of our current memory card formats will last the 100 years 127 has managed. It will be both missed and fondly remembered.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

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© MARTIN EVENING

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compared



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Our experts answer your questions

THE AP READERS' POLL

IN AP 29 SEPTEMBER WE ASKED...

If you were to buy a camera today, which size sensor would you choose?



YOU ANSWERED...

A Compact camera size	7%
B Micro four thirds	14%
C APS-C	27%
D Full frame	52%

THIS WEEK WE ASK...

Which will be the next memory format to be discontinued?

VOTE ONLINE www.amateurphotographer.co.uk

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Ivor Matanle recalls the excitement at the launch of the Minox 35EL, the smallest full-frame 35mm camera in the world

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Another selection of superb reader images

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Once the mainstay of family snapshots, 127 film is on the brink of extinction. Tony Kemplen looks at some of the cameras that use this endangered format



HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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17-70mm f2.8-4.0 DC Macro OS HSM	£339.00	70-300mm f/4-5.6 DG Macro	£129.00
18-50mm f/2.8-4.5 DC OS HSM	£173.00	70-300mm f/4-5.6 APO DG Macro	£183.00
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18-200mm f3.5-6.3 II DC OS HSM	£299.00	150-500mm f/5-6.3 DG OS HSM	£799.00
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Child-photo probe latest • Police confirm deletion request made

PHOTO STOP: AP QUIZZES POLICE

AP RIGHTS WATCH
Committed to defending your photographic rights!

POLICE officers were right to ask a person to delete a photograph of a child taken in public because it caused 'distress', a UK force has claimed.

Surrey Police were asked to explain their policy after two photographers said they were harassed by off-duty officers amid fears they had captured indecent images of a child – concerns later shown to be unfounded (see *News*, AP 18 August).

Former *Guardian* photographer Don Morley said an officer told him to remove an image he had taken of a boy through a shop window on Guildford high street in June.

Morley, who refused to erase the photo, said the off-duty officers told him it was 'illegal to take pictures with people in them without first asking permission'.

Uniformed police who arrived on the scene shortly afterwards took no action against Morley and his friend, Bernard Lockley, having reviewed their pictures and found them to be lawful.

The force said uniformed officers had been alerted to the scene, separately, via a complaint made by the boy's grandmother.

At the time, police said it had no written record that off-duty staff had requested an image be erased from Morley's Fujifilm X10 digital camera, as the officers were not carrying notebooks at the time.

However, responding to a Freedom of Information (FOI) request lodged by *Amateur Photographer*, Surrey Police confirmed that an officer had asked that an image be removed.

Asked under what circumstances the force justifies an officer's request to delete lawful images captured in public, Surrey



The elderly photographers say they were left in shock after the incident in June

Police responded: 'The request to delete images in this case was made out of good faith, because of the distress that had been caused. This request was declined; no further action was taken other than general words of advice.'

The police assertion that distress had been caused when an officer asked Morley to delete his picture suggests the off-duty police were responding to the grandmother's concerns.

But the photographers insisted they were not aware that an independent complaint had been made when the officers 'demanded' the image be removed.

Rather, the photographers believe the off-duty police left the scene to persuade the family of the boy to lodge an official complaint.

In an interview with AP in July, Lockley accused the off-duty police of behaving like 'agent provocateurs' – triggering the woman's call to the station.

Police insist that uniformed officers arrived on the scene in direct response to a telephone complaint from the child's grandmother, and that the woman's actions were not influenced by the off-duty staff.

The off-duty officers had been there by chance when they noticed the photographers and did not provoke the woman's complaint, according to a spokeswoman for the force, speaking in July.

Morley said 11 minutes elapsed from when he took the picture to the time police originally gave for the complaint having been received, at 12.50pm.

This gap, he claimed, suggests the off-duty officers had time to first convince the woman to make the complaint, an allegation the force stoutly refutes.

In its FOI response, the force says subsequent analysis of its phone records shows it actually received the woman's complaint at '12.47pm' on 27 June. This is eight minutes after Morley estimates he took the controversial photograph, at 12.39pm.

At the time, Morley said uniformed police made no mention of a complaint by a member of the public, telling him and Lockley they had been reported by their off-duty colleagues as 'under suspicion of taking indecent images'.

In its FOI response, Surrey Police confirmed that the off-duty officers did speak face-to-face with uniformed staff.

'Uniformed officers were briefed as to the actions taken, in order to follow up as deemed necessary in view of the complaint made'.

SNAP SHOTS

● Google has bought Nik Software, the German developer of image-sharing application Snapseed, for an undisclosed sum. Google's vice-president of engineering Vic Gundotra said Google plans to improve Nik's 'high-end tools and plug-ins' for photographers. He added: 'Together with Nik, we'll continue to put photography first.'

● A software app that allows iPhone users to turn their digital photos into an instant postcard has won millions of fans. Launched in the summer, ByPost Postcard maker allows users to send a postcard to 'anywhere in the world' for 99p, including postage. The app, developed by UK firm Online Postal Communications, is free to download. For details visit the Apple iTunes store.



OLYMPUS 60MM F/2.8 ON SALE

OLYMPUS has launched a 60mm f/2.8 macro lens that allows the user to limit the focus range using a focus limiter switch.

The M Zuiko Digital ED optic, priced £429, is said to be 115g lighter than its 50mm predecessor.

The 'splash and dust-proof lens' features

1:1 magnification and a minimum focusing distance of 19cm.

Olympus has also released a limited-edition black version of its 12mm f/2 'street photography' lens, priced £849.

● Olympus has revealed that a 17mm f/1.8 lens will go on sale in early 2013



Do you have a story?

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amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

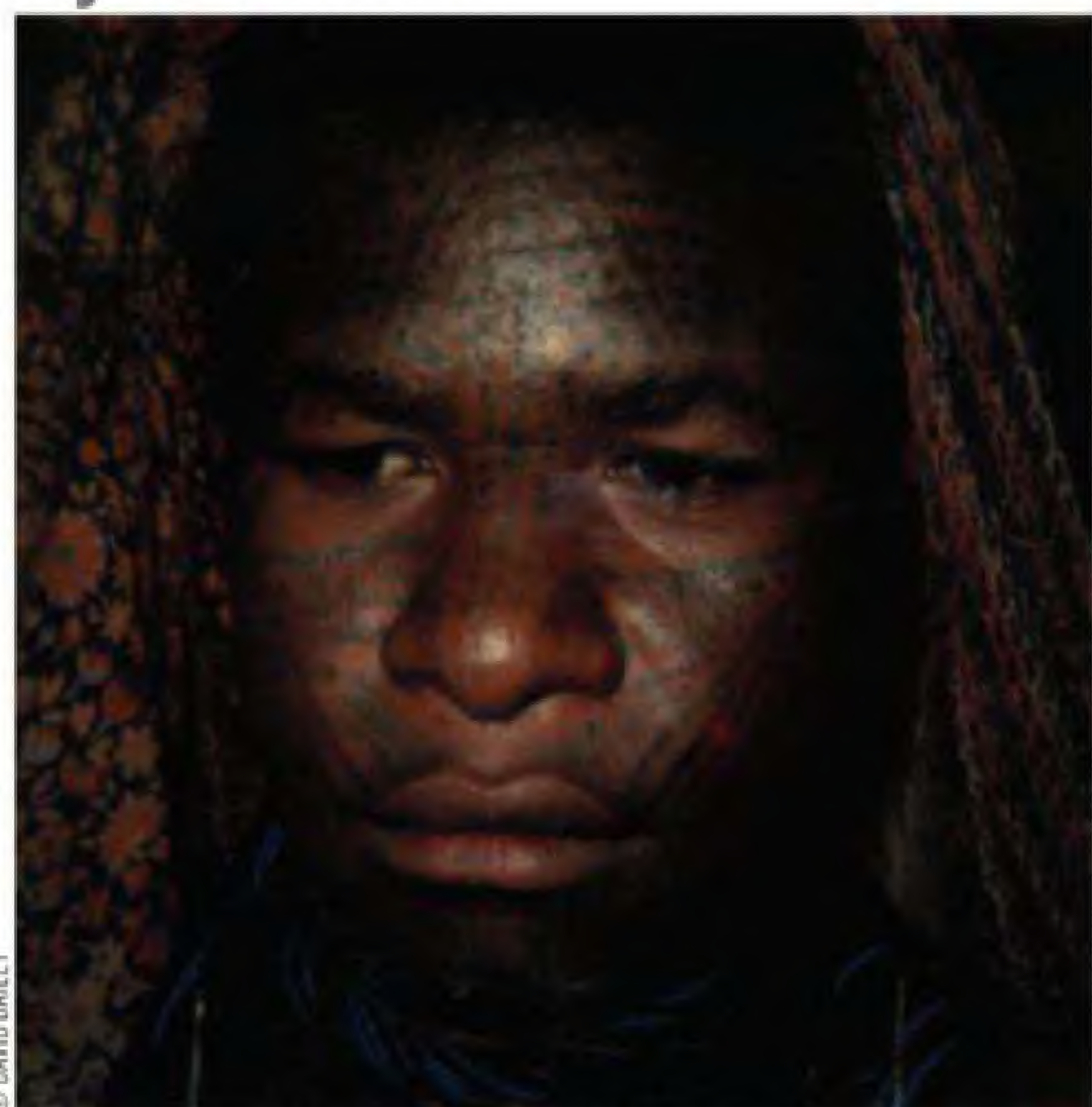
Wednesday 17 October

EXHIBITION Mario Testino: British Royal Portraits, until 3 February 2013 at the National Portrait Gallery, London WC2H 0HE. Visit www.npg.org.uk.
DON'T MISS Calumet Open Day includes free advice and Canon and Nikon DSLR sensor cleaning at Calumet, Boucher Plaza Unit 2, Belfast BT12 6HR. Tel: 02890 777 770. Visit www.calumetphoto.co.uk.

Thursday 18 October

EXHIBITION Vagabonds of the Western World, a retrospective of rock band Thin Lizzy by Denis O'Regan, until 25 November at Proud Camden, London NW1 8AH. Tel: 0207 482 3867. Visit www.proudcamden.com.
EXHIBITION Cecil Beaton: Theatre of War, until 1 January 2013 at the Imperial War Museum, London SE1 6HZ. Visit www.iwm.org.uk.

Friday 19 October



EXHIBITION Papua Polaroids 1974 by David Bailey, until 3 November at Daniel Blau gallery, London N1 6PB. Visit www.danielblau.com.

EXHIBITION Marilyn Monroe: A British Love Affair, until 24 March 2013 at the National Portrait Gallery, London WC2H 0HE. Visit www.npg.org.uk.

Saturday 20 October

DON'T MISS Brighton Photo Biennial features free exhibitions in the East Sussex seaside town until 4 November. Visit www.bpb.org.uk.

EXHIBITION Other Spaces by Jo Longhurst, until 26 January 2013 at Ffotogallery, Penarth CF64 3DH. Visit www.ffotogallery.org.

Sunday 21 October

EXHIBITION Shoot! Existential Photography, until 6 January 2013 at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit thephotographersgallery.org.uk.
EXHIBITION British Wildlife Photography Exhibition, until 24 February 2013 at Horniman Museum & Gardens, London SE23 3PQ. Tel: 0208 699 1872. Visit www.horniman.ac.uk.

Monday 22 October

EXHIBITION Fading Light: A Portrait of British Centenarians by Chris Steele-Perkins, until 23 November at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel 0191 227 4424. Visit www.universitygallery.co.uk.
EXHIBITION Neil Libbert: Photojournalist, until 21 April 2013 at the National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk.

Tuesday 23 October **LATEST AP ON SALE**

EXHIBITION Prix Pictet: Power (shortlisted entries from the Prix Pictet competition), until 28 October at Saatchi Gallery, London SW3 4SQ. Visit www.saatchi-gallery.co.uk.
EXHIBITION International Images for Science (an RPS touring exhibition), until 1 November at Rothes Halls, Glenrothes, KY7 5NX. Tel: 01592 611 101.



The A3 printers are targeted at serious amateurs and semi-professionals

Pixma Pro-10 and Pro-100 due next month

CANON TO LAUNCH NEW A3 PRINTERS

NOVEMBER is set to see the arrival of two new A3+ photo printers and three A4 models from Canon.

Aimed at semi-professionals and serious amateurs, the Pixma Pro-10 (£649) and Pixma Pro-100 (£469) feature ten-ink pigment-based and eight-ink dye-based systems respectively.

The Pixma Pro-100 uses three monochrome inks – black, grey and light grey – and boasts a 90sec print speed for an A3+ colour image.

Replacing the Pixma Pro9500 Mark II, the Pro-10 features Lucia inks and Chroma Optimizer ink that is designed to expand colour gamut, boost black density and give prints a 'uniform glossiness'.

Both printers are Wi-Fi compatible.

Canon is also due to launch three Wi-Fi-enabled consumer photo printers: the all-in-one Pixma MG6350 (£169) and Pixma

MG5450 (£129), designed to print, copy and scan; and the Pixma iP7250 (£79).

Features on the six-ink MG6350 include an 8.8cm colour touchscreen.

The Pixma MG5450 and Pixma iP7250 use a five-ink system.



Canon's new A4 consumer Pixma printers are Wi-Fi compatible

CANON COMPACT SPORTS 50X OPTICAL ZOOM

THE POWERSHOT SX50 HS features a 50x optical zoom claimed to be the first of its kind for a compact stills camera.

The f/3.4-6.5 zoom is designed to deliver the 35mm viewing angle equivalent of a 24-1,200mm lens.

Priced £449.99, the SX50 features a 12.1-million-pixel, 1/2.3in-type, back-illuminated CMOS sensor, ISO 6400, raw shooting and a Digic 5 processor.

The 13-elements-in-10-groups optic contains a double-sided aspherical lens and lens-shift-type image stabilisation, claimed to provide the equivalent of an extra 4.5 stops.



Dynamic IS is designed to reduce rolling-motion-style camera shake, which can arise when shooting movies while walking, for example.

Designed to give the feel of a DSLR, features include Seek and Lock, which is intended to help photographers locate and 'lock onto' subjects at the telephoto end of the zoom.

The 595g model sports a 2.8in, vari-angle LCD screen and a 202,000-dot-resolution EVF.

In high-speed burst mode, the SX50 can shoot at up to 13fps, according to Canon.

SNAP SHOTS

● Olympus is giving away a 45mm lens with purchases of an OM-D E-M5 kit or body made between 15 October and 31 December 2012. The offer applies to customers in the UK and Ireland, from authorised dealers. For details visit olympusuk.sales-promotions.com.

● Lowepro has launched a new backpack designed to double as an everyday rucksack. The Photo Hatchback 16L and the larger Photo Hatchback 22L include a dedicated camera section that can be removed for those who want to use it as a 'daypack'. The bags come with a cover to help protect them from the weather. The Photo Hatchback 16L and Photo Hatchback 22L cost £82 and £98 respectively. Visit www.lowepro.com.

● Korean lens maker Samyang is to launch an 85mm DSLR lens specifically designed for video capture. The 85mm T1.5 features focus gearing and a 'silent aperture ring'. Mount compatibility, launch date and a price have yet to be confirmed.



Do you have a story?

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Canon was responding to concerns raised by a reader on AP's website forum

Target market do not want EVF, claims firm

CANON RULES OUT EVF-VERSION EOS M

CANON has no plan to incorporate an electronic viewfinder (EVF) in any future EOS M compact system cameras (CSCs) and will not be publishing a 'roadmap' of upcoming lenses.

Richard Shepherd, senior product specialist for Consumer EOS at Canon Europe, said: 'Customers are used to using smartphones and compacts. We are not seeing a requirement for EVFs in that area.'

Asked why Canon has not published a roadmap to give EOS M consumers confidence that future lenses will become

available to develop their system, Shepherd replied that Canon's extensive lens history suggests the company will bring out further lenses. However, he explained that the type of lenses launched will be determined by consumer demand.

Shepherd was responding to an AP reader who posted questions to Canon via the magazine's website forum last month, using the online name P_Stoddart.

Shepherd was speaking to AP at photokina 2012 in Cologne, Germany, last month.

COUNCILLOR BANNED FROM SHOPPING CENTRE



the building's ceiling and walls.

Kevin Price, a keen photographer and a Labour councillor in Cambridge, branded the Grand Arcade's photography policy 'bizarre'.

Councillor Price, 55, said he had visited the privately run centre to take a few shots as part of '366' - a photography project that involves taking pictures daily during the leap year and posting them on Facebook.

Price said a staff member told him pictures of the centre's structure were prohibited and threatened to throw him out if he persisted.

'It's so over the top, ridiculous... and annoying. I had been out with my Canon EOS 550D taking a few shots of ceilings,'

A SHOPPING centre banned a councillor from taking pictures of



Price told AP after the recent incident.

The photo enthusiast, who serves as councillor in the King's Hedges ward of the city, said he could see no signs warning him against such photography.

The Grand Arcade's general manager, John O'Shea, told AP: 'Grand Arcade has a no-photography policy in place to ensure the interests of public safety are upheld at all times. The retail shopping centre is private property and has a duty of care to its retailers...'



© VEE SPEERS, COURTESY THE LITTLE BLACK GALLERY

LONDON GALLERY HITS OUT AT 'PORN' CLAIMS

A PHOTOGRAPHER has hit out at claims that images of children on show at a London gallery are 'semi-pornographic'.

The portraits - by Australian photographer Vee Speers - depict children topless, dressed in costumes.

They have been on display at The Little Black Gallery in Chelsea since 13 September but have angered locals, said gallery co-owner Ghislain Pascal.

'There is absolutely nothing in the slightest bit controversial about these images,' he added.

'They show the innocence and playfulness of children at a birthday party.'

Speers told the gallery: 'For the past five years my series The Birthday Party, a playful and sensitive celebration of childhood, has been exhibited and published successfully around the world, from Europe, Russia, Scandinavia, China and South East Asia, to the United States and South America.'

The show runs until 20 October.

KODAK TO STOP SELLING INKJET PRINTERS

EASTMAN Kodak will stop selling consumer inkjet printers from next year in a bid to help rescue it from bankruptcy.

In a statement, Kodak said it would 'wind down sales of consumer inkjet printers', starting in 2013.

The cash-strapped company added that it would continue to supply ink to its 'installed base' of existing users.

The company confirms that it will continue to honour warranties and provide technical support.

AP THIS WEEK IN...

1945

Advertisement

LET'S TALK BUSINESS.

You should know by now that there has been a very big increase in the number of precision cameras offered for sale. This has been due to a great extent to unloading of apparatus brought over from the Continent and the effect of this has been to bring prices down. Cameras such as the Leica, Contax, Exakta and Rolleiflex, are still commanding high prices; but as time goes on lower values are bound to prevail. The lesson to be learned from this is if you are contemplating selling your existing outfit, or doing an exchange, do so before the market hits bottom.

FOR THE BEST POSSIBLE CASH OR EXCHANGE OFFER—R. G. LEWIS EVERY TIME

SELECTIONS FROM D22, HIGH HOLBORN

Leica IIIA, 12 Summar	£194 17 0
Contax B, 12 Super	£108 8 0
Super Humba, 135-16, 13.8 Tovar	£17 10 0
Rolleiflex, 14.5 Tovar	£32 4 0
Leica 4, 13.5 Sum	£27 15 0
13.5 mm. Binar, (unpiled)	£26 8 0
Rolleiflex, 1000 mm. 13.5 Tovar	£30 8 0

SELECTIONS FROM S. CLAREMONT BANK

Leica Elmar-Leica, 105 cm. 18.3	£17 1 1
4 x 6 cm. Rolleiflex Automat de Luxe, 13.5 Tovar	£94 12 4
R. Comp.	£51 12 4
Contax II, 13.8 Tovar lens	£81 10 3
Contax B, 12, 13.8 Tovar lens, with E.A. case	£17 4 2
Tenax B, 12, 13.8 Tovar lens, R. Comp. complex with	£27 10 1
S. Elmar 508, 13.5 Tovar lens, R. Comp. complex with	
E.A. case, and cap flaps	
Leica III, 1000, 12, Summar lens, nickel	

After the Second World War, camera prices were set to drop due to an influx of kit from Europe. An advert for dealer RG Lewis claimed readers should waste no time if they wanted to sell their cameras on the second-hand market: 'You should know by now that there has been a very big increase in the number of precision cameras offered for sale. This has been due to a great extent to unloading of apparatus brought over from the Continent and the effect of this has been to bring prices down. Cameras such as the Leica, Contax, Exakta and Rolleiflex are still commanding high prices; but as time goes on lower values are bound to prevail. The lesson to be learned from this is if you are contemplating selling your existing outfit, or doing an exchange, do so before the market hits bottom.'

CLUBNEWS

Club news from around the country

BANBURY CAMERA CLUB

Members stage their annual exhibition from 23-28 October at the Chenderit School, Archery Road, Middleton Cheney, Banbury, Oxfordshire OX17 2QR (open Tuesdays-Sundays). Sale proceeds will go to Katherine House Hospice.

STAFFORD PHOTOGRAPHIC SOCIETY

Travel photographer David Noton will present his Chasing the Light Roadshow on 7 November at Staffordshire University, Beaconside, Stafford ST18 0AD (starts 7.30pm). Tickets cost £15. Tel: 01785 213 868 or email holyroodstubs1@yahoo.co.uk.

SNAP SHOTS

● An amateur's photo of Tower Bridge, complete with Olympic rings, has been viewed more than 11 million times on the internet. Martyn Band, a postman from Essex, told the *Epping Forest Guardian* that he took the image on his way to meet friends at a pub in August, before posting it onto his Picasa web album. To see the picture, visit goo.gl/gwsrB.

● A Belfast photographer has won the Northern Ireland Press Photographers Association title. Justin Kernaghan, who works for Photopress, walked off with the BT Photographer of the Year award. Colm Leneghan was named runner-up in a contest that drew in almost 400 entries, reported the *Belfast Telegraph*.

● A fashion photographer died after falling through an open window that had been covered by a blind, while at a party in Shoreditch, London. Peter Alexander, 28, fell three floors onto a pavement where he is reported to have died almost instantly.

Do you have a story?

Contact Chris Cheesman
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Fax 0203 148 8130
amateur photographer
at ipcmmedia.com

Almost 15,000 entries judged

DUTCHMAN DOES PHOTO DOUBLE

A DUTCH photographer has won Nature Photographer of the Year for the second year in a row.

Professional photographer Marsel van Oosten, from Amsterdam, beat almost 15,000 entries with five landscape photos captured in Namibia (see above).

The images also earned Oosten first place in the Nature-Trees category.

The contest – now in its tenth year – is run by the International Photography Awards, which is based in Los Angeles, USA.

The victory puts Oosten in the running for International Photographer of the Year, which offers a \$10,000 top prize. The winner was due to be announced as we went to press.

ASTRONOMY WINNER NAMED

THE WINNER of a competition to find the world's top astronomy photographer has been named.

Australian photographer Martin Pugh won the title for the second time in three years, taking the £1,500 top prize. His winning shot (above) depicts the Whirlpool Galaxy (M51).

Competition judge Marek

Kukula said: '[Martin] has made the most of exceptionally good atmospheric conditions to capture an astonishing range of detail... the beautiful spiral structure, dark lanes of dust, and the way the pink clouds of hydrogen really stand out...'

The images are on show at the Royal Observatory, Greenwich, London, until 5 February 2013.

8

www.amateurphotographer.co.uk | 20 October 2012

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Green Day - photographed for Kerrang! by Paul Harries
using Trinity Nano Lights - Los Angeles, July 2012

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APReview

The latest photography books, exhibitions and websites. By Jon Stapley

© DR MATT DOUGETT



BOOK

British Wildlife Photography Awards Collection 3

Edited by Donna Wood
AA Publishing, £25, hardback,
224 pages, ISBN 978-0-7495-7364-5

THE BRITISH Wildlife Photography Awards aim to showcase the best that our country's nature photographers have to offer, and the magnificent compendium of this year's very best entries does just that. From pine martens in Scotland to seal pups off the coast in Norfolk, by way of wild boar piglets in the Forest of Dean, there is bound to be something here you've never seen before.

Although there is naturally an overall winner for the BWPA, there are also 14 sub-categories, ensuring a wide breadth of subjects, habitats and styles. The Urban Wildlife section is a particular standout, featuring some intriguing takes on wildlife photography in a unique setting. However, the quality here is high across the board, and this gorgeously produced book deserves to inspire a wealth of competitors for next year's prize.



EXHIBITION

Lucas Foglia: A Natural Order

From 1 November to 1 December. Michael Hoppen Gallery,
3 Jubilee Place, London SW3 3TD. Tel: 0207 352 3649.
Website www.michaelhoppengallery.com. Open Mon-Fri
9.30am-6pm, Sat 10.30am-5pm. Admission free

ACCOMPANIED by a book of the same title, this exhibition documents self-sustaining communities in rural parts of south-eastern USA – people who reject the trappings of the urban world. Foglia fully immersed himself in these strange, isolated communities, and in his intimate, personal shots there is a sense of a rustic lifestyle being passed down through generations. Yet Foglia doesn't shy away from depicting the inconsistencies (not all of them reject technology quite so thoroughly) and it makes for a fascinating collection.



BOOK

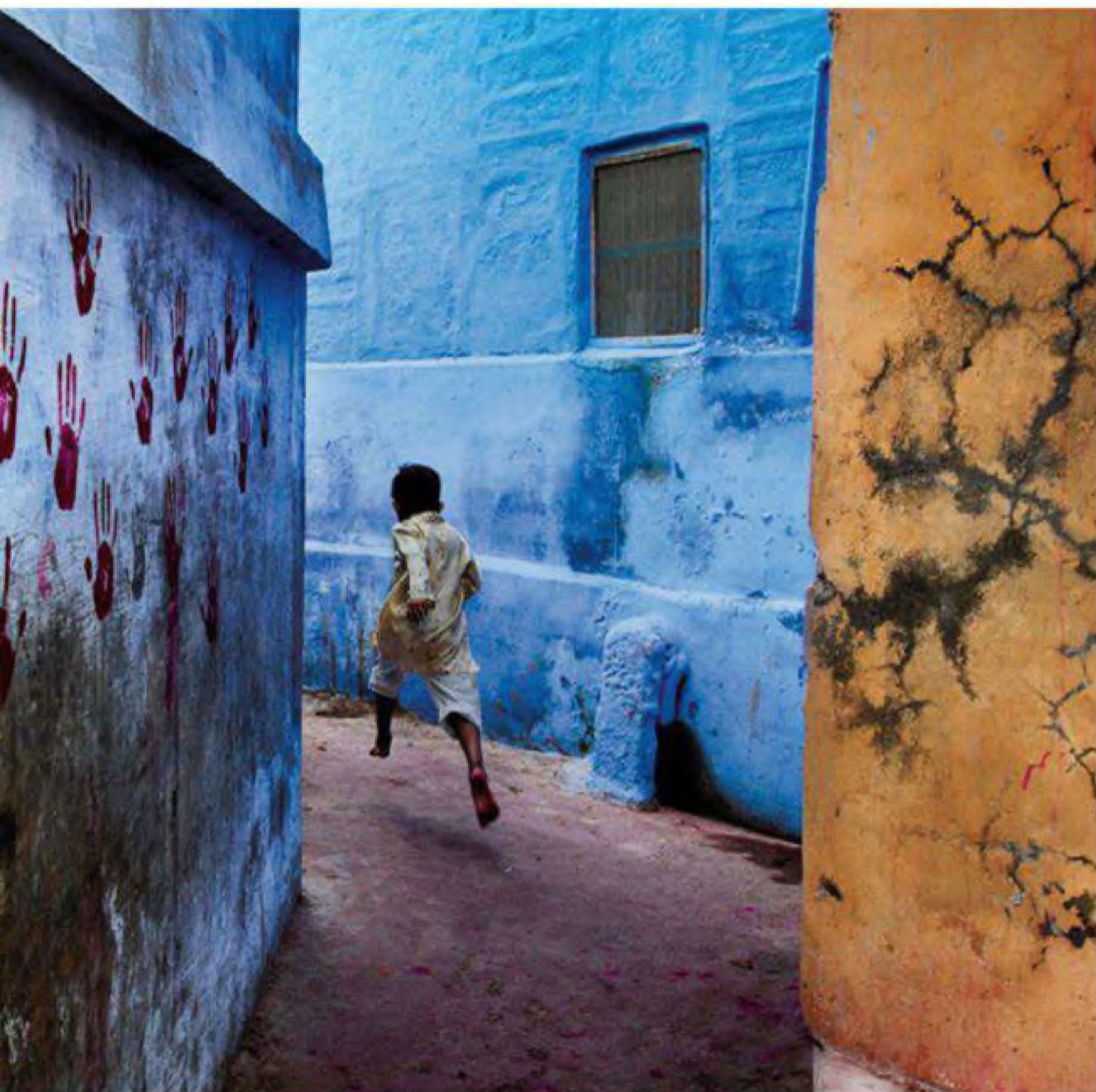
Steve McCurry: The Iconic Photographs

By Steve McCurry
Phaidon, hardback, £39.95, 272 pages,
ISBN 978-0-7148-6513-3

'ICONIC' is an apt term for this collection of stunning images from photojournalist Steve McCurry – everyone will likely find at least one shot they recognise within these pages. This book is a major retrospective of McCurry's 30-year career, reproducing his globe-spanning documentary and portrait photography into resplendent full-page affairs that allow for appreciation of the smallest details.

Most heavily represented are India and Afghanistan, where McCurry did much of his most famous work – the instantly recognisable image 'Afghan Girl' makes its obligatory appearance, and is no less profound for the passage of time. The photos are presented uninterrupted, making the first read a flowing, absorbing experience. One could complain that the closing captions don't give us much insight from the man himself, but the photos here speak well enough for themselves and are worth the cover price on their own.





CONDENSED READING

A round-up of the latest photography books on the market

● **BROWN HARES IN THE DERBYSHIRE DALES** by

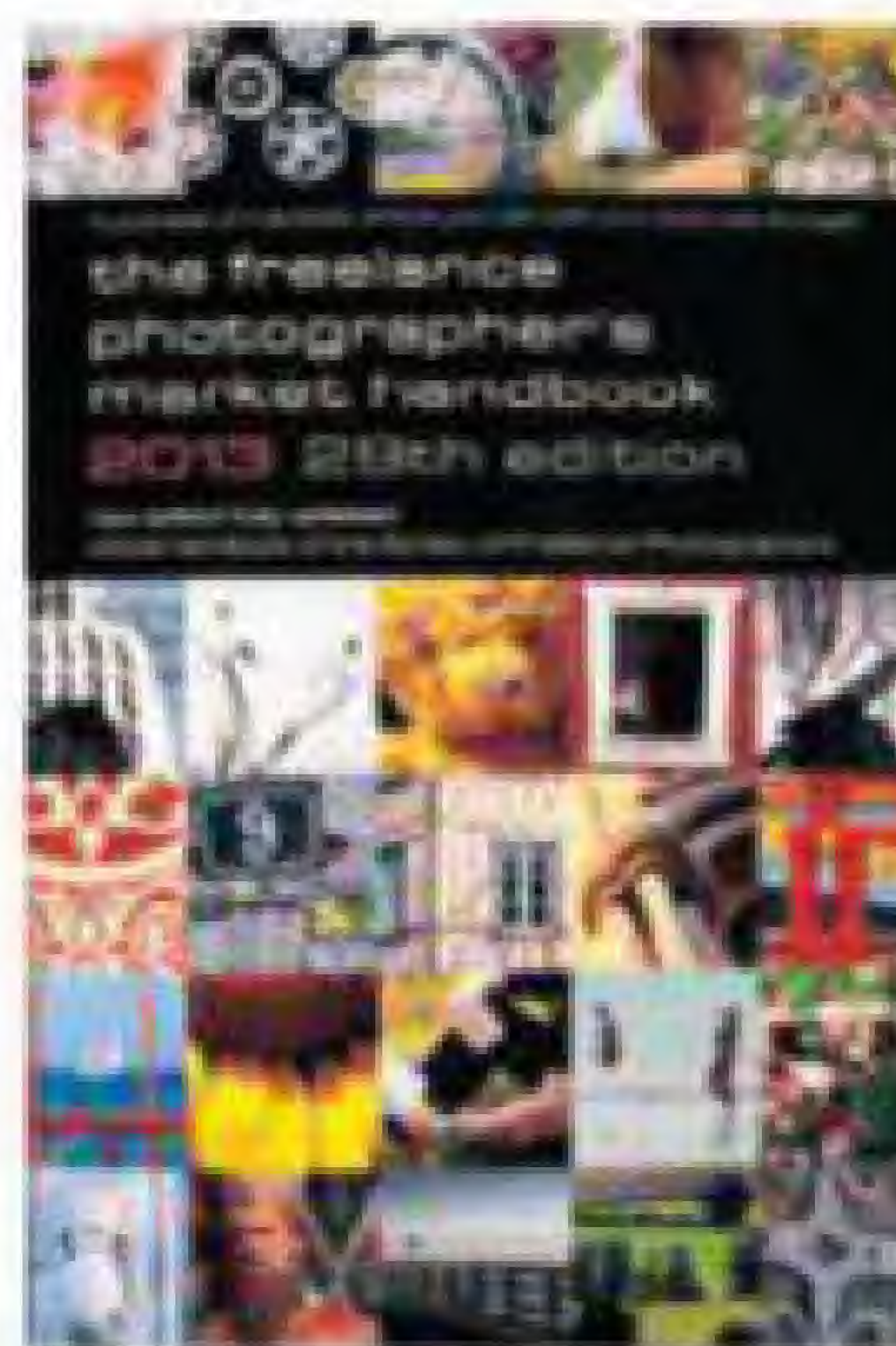
Christine Gregory, £16.99



Hares are shy creatures, prone to fleeing at the sight of man (their main predator), which makes the photography in this book all the more impressive. The animals are exhaustively captured from every angle, and the accompanying commentary makes for an authoritative read. It's a shame, then, that the steep cover price may put off all but the keenest of hare enthusiasts.

● **STREET PHOTOGRAPHY: THE COMPLETE GUIDE** by Kit

Sadgrove, £13.95 For a 'complete' guide to street photography, this volume feels a little slim. While there are a fair few useful tips, the quality of images is uneven and the text is badly in need of a better editor, with multiple errors throughout. ● **THE FREELANCE PHOTOGRAPHER'S MARKET HANDBOOK 2013** edited by John



Tracy and Stewart Gibson, £14.95 This latest edition of the handbook from the Bureau of Freelance Photographers provides up-to-date listings for all the UK's major publications and photo agencies. While one may question the need to buy printed listings in the age of digital information, this is the best choice for those who prefer to have a reference book to hand.

● **EXPLORING GREENLAND** by

Jim Gregson, £20 Twenty years of adventure and exploration in Arctic landscapes are recounted in this book by mountaineer and photographer Jim Gregson. There is some fantastic scenic photography throughout, and Jim has a knack for recalling interesting details. While a few more full-page photos might have better allowed the reader to experience the Arctic themselves, this is still a fascinating read.

© STEVE MCCURRY



WEBSITE

www.all-things-photography.com



THIS site does a fair job of living up to its ambitious moniker. Having been online since 2005, it has amassed enormous amounts of information and tips, with more added every day. It is by no means a bad place for the novice to start, even if the homepage is rather clunky and uninviting. A user image gallery and forum are present, although the former is difficult to navigate and many topics in the latter appear long dormant. A members-only section exists, although you have to pay for the privilege. A mixed bag, then, but one large enough that the good parts make it worth at least checking out.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

GETTING ME THROUGH THE LEAN TIMES

I have been reading AP for almost eight years and have enjoyed almost every issue, packed full as is every week with ideas, news, phenomenal tests and tempting offers from advertisers. However, it has been my turn to be affected by this recession, and I have joined so many others in looking for a permanent job. As a family we have had to economise, and putting food on the table for the family is a higher priority than Dad's hobby.

But I have come to a realisation. If I were still reliant on film, my cameras would have to be packed away because I would not be able to afford film and processing. But with digital imaging, provided that nothing breaks and that I don't fill my hard drives, I

can carry on taking photos.

Would I have bought a Canon PowerShot G5? Yes, I would have – or maybe a Panasonic Lumix DMC-GH2, when they inevitably get sold off. But instead, my carefully hoarded savings have been spent on a new laptop, which is needed for contract work and for setting up a company. Fortunately, changing from Adobe Elements to Lightroom has given my current Canon PowerShot G1 a new lease of life. Better noise control means that I can use it at much higher ISOs. The sharpening is better, too.

So, hooray for digital! It isn't as throw-away as many people think.

David Price, via email

**Best of luck, David –
Damien Demolder, Editor**

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

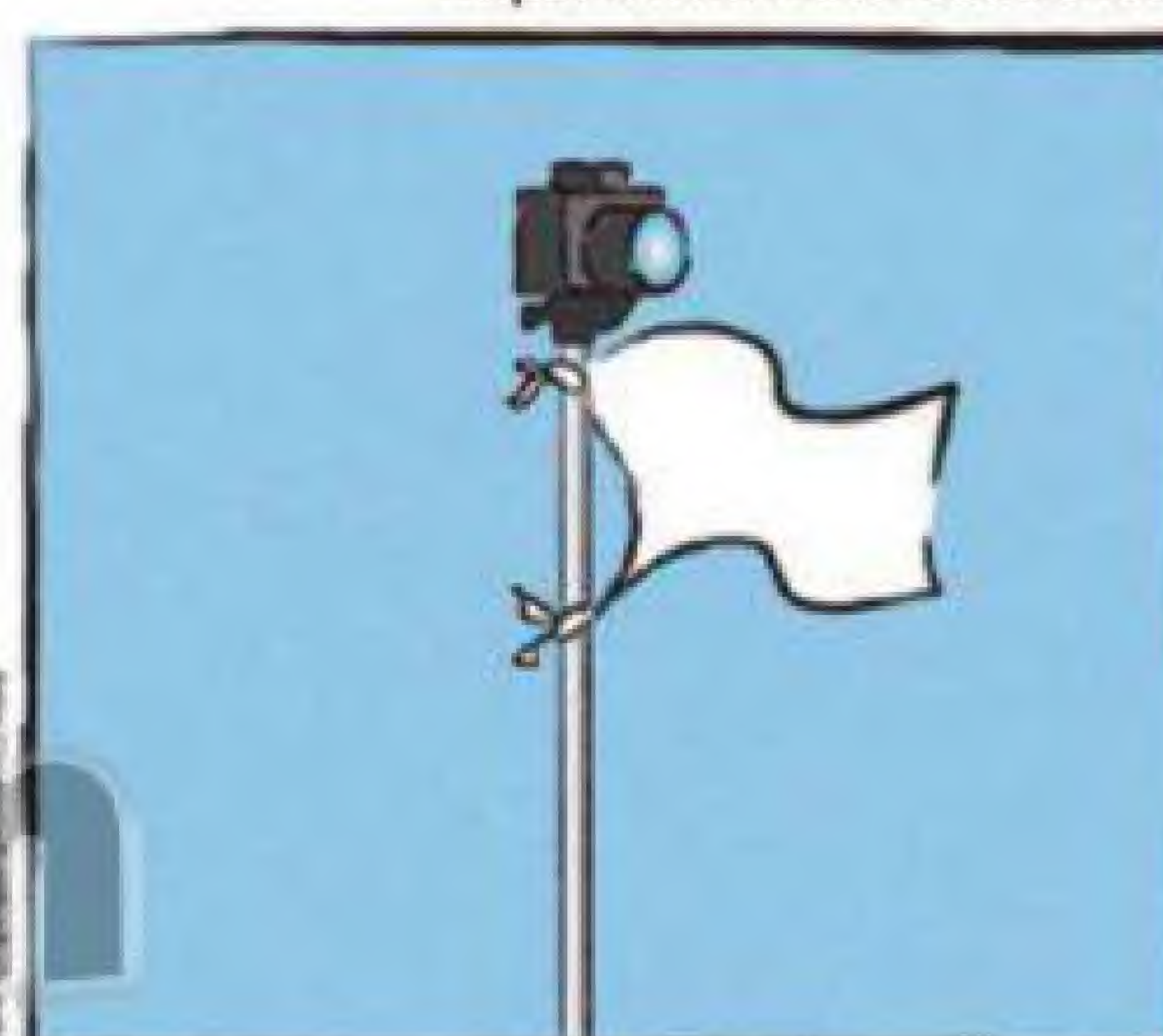
A LOT FOR NOT MUCH

The Leica M-E looks an impressive piece of kit (*News*, AP 6 October), especially the £3,900 price tag! I thought the suggestion that it was 'entry-level' was amusing, until I noted its reported 2.5in, 230,000-dot LCD screen, which is usually found on entry-level compact cameras costing under £100. Have I missed something?

Robert Allison, Fife



What The Duck



<http://www.whattheduck.net/>

FAMILY RECORD

The picture (right) was scanned from a photograph that fell out of a box when I changed its position in a cupboard. I had long forgotten about it.

It was taken in the very early '70s on the banks of the Zambezi at a place called Mana Pools in Rhodesia (now Zimbabwe). The camera was a Zeiss Ikonta 541/2, which I still have. The film was developed and printed by myself in a bathroom at our house in Salisbury (now Harare).

I now do most of my photography with a Canon DSLR, edit the images, then print when required on an Epson inkjet or just keep in digital form. Many of the photographs I take are of the children and grandchildren, partly for my own pleasure but also in the hope that they will be of interest to them and their descendants.

The point has often been made that images on hard drives, memory sticks, DVDs or in the cloud are ephemeral and that they

LET'S GET IN THE MOOD

Is there much point in the further pursuit of more pixels? Looking at A3 prints from my Canon EOS 7D with a 24-105mm lens, I cannot see how any more detail could be packed into the image without the poor thing suffocating from a surfeit of information. Ever optimistic, I bought a Canon EOS 5D Mark II and fitted a Canon 70-200mm lens, only to find that there was little significant advantage to the full-frame sensor over the smaller but quite sophisticated one fitted to the EOS 7D. So I was driven to ask: Do we really need full-frame sensors? I see from the AP website that Fujifilm is looking into the possibility of a full-frame venture, but accepts that there will be problems with lenses and lens mounts, as well as other related difficulties.

Could it be that the graph of resolution improvement made possible by going full frame, or piling on the pixel count, is levelling out, and that further advantages gained would be marginal and unlikely to produce much better pictures? If so, where lies the future of photography? Personally, I would like to see a shift of emphasis towards the aesthetic content and away from the obsession with technical development.

Could we envisage some form of mood modes, for example, looking for ways of enhancing the more subtle moods of our images and their artistic significance? Of course, much can already be done towards such ends with the intelligent use of filters, but not everyone finds this an easy technique to master without a lot of experience, and a large bag of filters.

BW Cooke, Wiltshire

NEW LIFE IN AN OLD BODY

About 30 years ago I bought a full-frame compact camera. It has rangefinder focusing and aperture-priority exposure control. The aperture is adjusted by fingertip with the camera to the eye, and it has a shutter speed readout in the viewfinder, which is

require special equipment to view them. Colour prints, especially inkjet ones, basically use dyes and are prone to fade. Finding this old print in near-perfect condition after 40 years made me remember that traditional silver-halide prints are known to last very much longer.

Setting up a darkroom again would be a lot of bother, but there are many processing companies that will not only do black & white developing and printing but also scan to CD so that Photoshop addicts can still get a fix. I have therefore started taking a proportion of my family photos as film-based black & white prints using a Pentax Spotmatic F, itself from the '70s. It's surprisingly enjoyable! I miss being able to see the image immediately, but there is the mixture of anticipation and trepidation when opening the prints.

For the record, the lady in the picture and I recently celebrated our 47th anniversary!
David Dunn, South Ayrshire



It's a great picture and brings back plenty of memories, I'm sure. Congratulations to you both! – Damien Demolder, Editor

brilliantly clear and absolutely huge. It has a superbly sharp 35mm f/2.8 lens, yet it easily fits into a jeans pocket, being about the size of a deck of cards. It delivered brilliant images then, and it still does. Old timers will recognise this description as the Olympus XA – in my view one of the coolest cameras ever to come out of Japan.

Now, compare this with the new Sony Cyber-shot DSC-RX1. Well, the Olympus uses film, the Sony is digital. However, I doubt very much whether images from the Sony are any better than those from my 30-year-old XA. The real difference is the size: the XA is pocketable, whereas the Sony is massive. When will manufacturers realise that there are only two sizes of camera: those that fit in a pocket and those that don't? If you have to carry a camera, as opposed to slipping it into a pocket, it might as well be as D4 as a (deep breath) RX1.

If only Olympus would put a full-frame sensor into the old XA body – that would be an absolute must-have camera! In the meantime, you can buy a mint XA with all its bits for £50; hurry, or you'll miss out on one of the best cameras ever made.

William Vincent, Kent

A digital XA would be fantastic – Damien Demolder, Editor

WHAT IS PHOTOGRAPHY?

I agree with the sentiment expressed by John Morley in his letter (AP 29 September). I have been taking photographs for 45 years. I have limited knowledge and about the same ability, but I know what I like and what I do not. Money always determined which camera I had and how many photos I could take. This was restrictive in that I could not take photographs just to pick the best from a series, or take the same photo at different settings just to see what effects they had – until the digital camera came along. Now, most cameras can capture a good image, and with an SD card the sky's

the limit. But now I have another problem – what is a photograph?

I remember a saying: the camera never lies. For most people, what was in front of the lens was in the photo, warts and all. I always believed that the better the camera and lens, the more creative options there would be and a better-quality photo would be the result. The more creative the photographer, the more appealing the finished image. But what do I believe today?

If I load a photograph onto my computer and see a post sticking out of my subject's head, it's no problem, I can get rid of it – and that idiot pulling faces, too. The sky is a little lifeless but I can replace it, and so on. In Cathal McNaughton's photo of a giant table and chair (*Photo Insight*, AP 15 September), I just assumed the woman standing under the table was embedded there for effect until I read the article. You see where I am going. Please can someone tell me: What is a photograph? When do changes to the photo make it an impression? And when can this go before the photo becomes a figment of someone's imagination?

How can anyone know what is the real thing? To me, a photo is a moment in time, so perhaps I am just missing out on the whole modern concept of photography. The variety and versatility of cameras today have opened up so many opportunities for people in my position with a limited budget, but in doing so has this taken away the whole point of the photograph? People know that the images they see in print have quite often been, retouched or changed. I no longer believe without question that the camera never lies, or that what we are seeing is the true picture. **Rich Preece, Staffordshire**

Photography has always lied – from the original long exposures to the modern wonders of software, via the darkroom processes. Sometimes it's OK for the facts to lie, if it means the spirit is truthful – Damien Demolder, Editor

BACK CHAT

AP reader Melvyn Dover asks whether it is time to put the functionality back into cameras and to give us less choice

I THINK I've been spoiled. Once upon a time life was simple. If I wanted to buy a lightbulb, I needed to choose between pearl or clear, knowing the bayonet fitting was standard. Then along came screw threads, then different-sized screw threads and various sizes of bayonets.

Likewise, I find it simpler to alter the volume on my hi-fi using a knob. Turn it in one direction to increase it, the opposite way to turn it down. I find it strange that to change the volume on a television means picking up a remote, holding it in a certain way, pressing down and holding a button, and watching a bar on the screen. Being given more choice and having to do simple things in more complicated ways seems to be the digital way of life.

Not all choice is bad. A sports car isn't as good as an SUV to cart children to school or carry much shopping. So having choice in the photographic world is a good thing. All I'm thinking is there's too much of it. New cameras are being produced too frequently. Compromises often have to be made at the sub-DSLR level. Do you want a big sensor or a big zoom range? Now DSLRs are being aimed at specialised markets resulting in compromise, too. With Nikon's latest models, the choice is to have a high pixel count or good low-light capability. Which do I want? Well, both actually. Why do I have to make a choice?

On my Fujifilm bridge camera, I have to press a button twice to put the camera in super macro mode, or three times to put it into macro mode. And once a macro shot is taken, there's more button pressing to come out of macro mode. Why? Sony has the right idea with its bridge camera, the Cyber-shot DSC-HS100V. That doesn't come with a 'macro' mode as such. If you want to focus on something 1cm away, you move the zoom to the wideangle end and point it at something 1cm away. If the next shot requires focusing on infinity, so be it. No buttons to press. Other manufacturers would do well to employ such simplicity.

It's a similar thing with continuous shooting – burst mode – which requires a button press and a scroll of a wheel. Too simple, I suppose, to go into continuous shooting if I hold down the shutter button instead of pressing it down once.

Much of the time these buttons are a standard size and in fairly predictable positions. The right hand has to try to support the camera, the index finger has to press the shutter down, the thumb needs to press a button forward, and then scroll a wheel. All the movement takes place in different directions.

Surely camera design could be made more functional, with a bit less choice? There used to be an adage: KISS, or Keep It Simple, Stupid. Perhaps the camera world needs a bit more kissing.



JIM BRANDENBURG

Jim Brandenburg travelled the world as a photographer with *National Geographic* magazine for more than 30 years. His work has been published in *The New York Times*, *Life* and *Time*, among others, and he has won numerous awards, including Kodak Wildlife Photographer of the Year by the Natural History Museum and *BBC Wildlife Magazine*. He is the chair of this year's competition. Every month Jim will share the story behind one of his nature images

Jim Brandenburg was talking to Jade Lord

PHOTO INSIGHT

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Jim Brandenburg explains how he took his powerful image of two moose skulls and a scavenging grey jay

I STUMBLED upon this scene while out walking in the Isle Royale National Park in Lake Superior in the Great Lakes region of North America. The island, surrounded by almost 600 miles of water, is a closed ecosystem, and home to wolves that prey upon moose. It's one of the oldest study sites in the world of predator/prey relationships and that intrigues me as a behaviourist and naturalist, so this picture helps to tell a bit of a story about the island.

This image was taken in the late 1970s and it's one of my oldest pictures, but I'd be happy if I shot it today. What this scene shows are the remnants of two moose that were fighting during a rut. Occasionally, their antlers get locked and they cannot pull themselves apart so they die like that. I know the wolves were fairly numerous on the island back then, so I fully expect they would have soon killed the moose and started eating them.

The scene is as I found it – I didn't set it up or try to pull the skulls apart or change the layout in any way. What you see in this photograph is a natural occurrence and quite a common one. Every year I hear of someone seeing something like this. Unfortunately, the moose antlers grow with a number of 'hooks' that can become entangled when two sets of antlers are slammed together.

What makes this picture special for me, and what I think makes it unique, is the presence of the grey jay perching on one of the antlers. Without that bird, this picture would be nothing.

The grey jay is a very special bird to me, as I see them all the time where I live. This particular species is known as a scavenger. The birds will follow the wolves, and when

the wolves make a kill they will scavenge off the carcass. They're very curious and very intelligent birds that have very little fear. They also follow people around, stealing food and eating straight out of your hand, and for this reason they are known locally as 'camp robbers'. I don't know of any other bird in the world that does this.

On this particular day, the grey jay was probably following me around looking for food. I don't have any memory of having to wait around for it to land – it just popped down there, probably snooping around for a little morsel of food from me or from the skulls. I often talk about serendipity

'The bird adds some spontaneity to the photograph and speaks volumes about the behaviour of these birds'

and luck within the images I shoot, but I wouldn't call this a particularly lucky moment. I was lucky to see the skulls, but the birds are quite common and they had followed me through the woods before on numerous occasions.

When the bird landed, I was already at the skulls, trying to work out a way to shoot and frame them. I knew the bird would soon become bored and move off, so I had to shoot fairly fast. As a result, I didn't spend long thinking about the composition because I didn't have much time to think about it.

Back then, there were no automated cameras: my Nikon had no autofocus and everything was shot manually with a handheld light meter. I think I was using a medium telephoto or possibly a fixed lens, most likely a 200mm, so I was shooting

from a distance in order not to disturb the scene. I had to know my camera and settings inside out to be quick enough to get a shot like this.

Had I missed capturing the grey jay in the frame, the image would be fairly average. The bird adds some spontaneity to the photograph and speaks volumes about the behaviour of these birds – you learn as much about the grey jay as you do about the moose. For example, the grey jay's presence tells you that it is on the lookout for free food, and that it will feed on the carcasses of animals. From this picture, you can also begin to understand the

relationship between the birds and the carcasses: it shows that the birds visit the carcasses not just to eat, but also to collect the fur of dead animals that they then use to line their nests.

As well as this, the image also provides an insight into the harsher side of the natural world. People who aren't surrounded by nature can sometimes misinterpret the natural world as being serene and full of happiness. But nature can be very cruel: life comes and goes with the wind, wolves kill animals and eat them when they're still alive, and occasionally something like this happens when two moose in their prime die together. In war and combat there are downsides, and this not only tells the story of a grey jay scavenging, but it also speaks of a tragic death of two regal animals at the peak of their lives. **AP**

To see more of Jim's images visit www.jimbrandenburg.com



A great performance

Professional music photographer **Richard Johnson** shoots with the Sony RX100



Richard Johnson,
UK

Richard is a music and portrait photographer based in London, shooting for national newspapers and leading music magazines. Recent subjects have included Azealia Banks, the Black Keys, and the Underground music scene in Copenhagen, but he has photographed everyone from Amy Winehouse and the Glastonbury festival to Kasabian, and Wild Beasts. For more of Richard's images, visit his website at www.richard-johnson.co.uk



The wideangle lens and flexible focus point allowed me to capture all the atmosphere at the gig just as the light was right



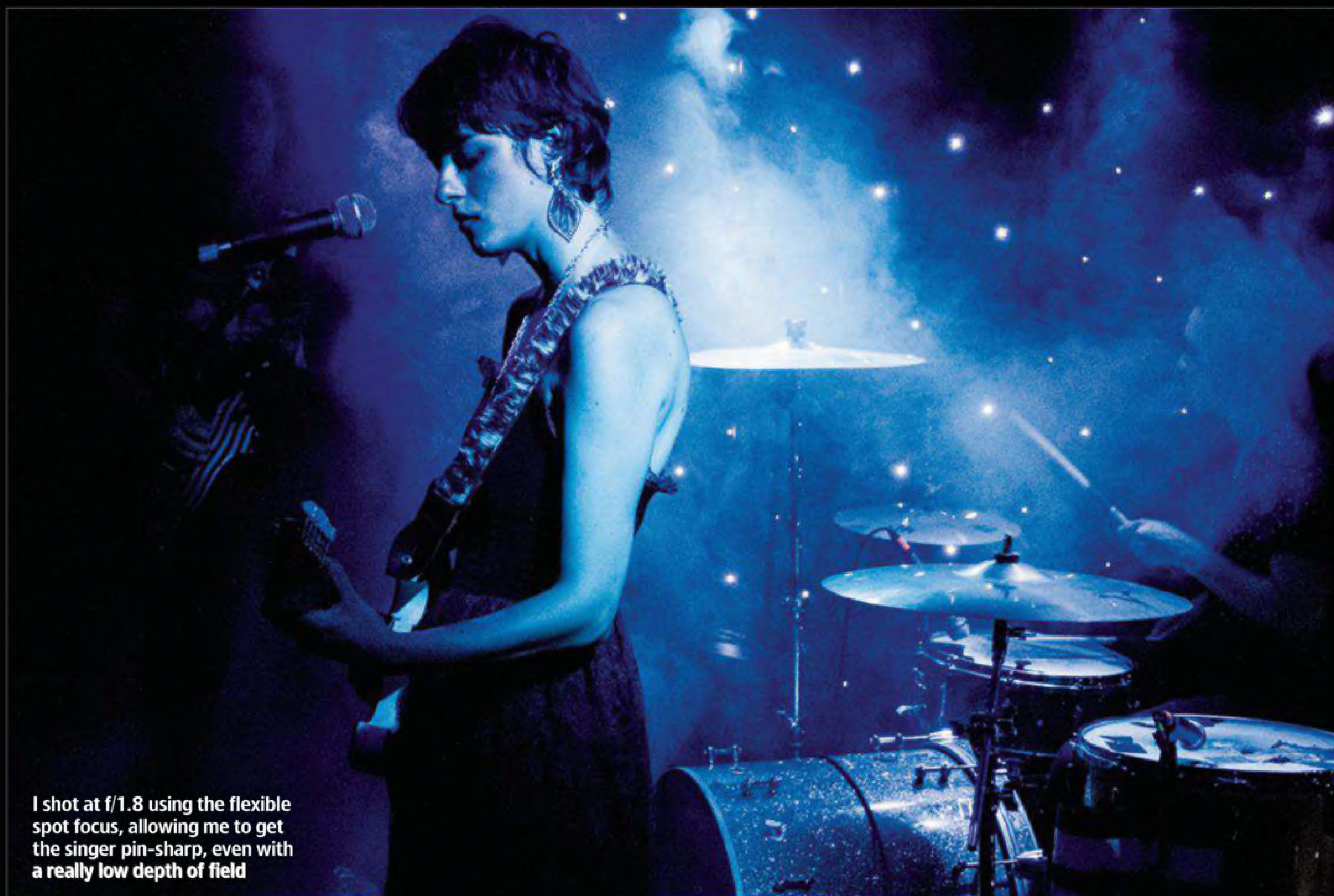
The RX100's impressive sensor picks up a great amount of detail and colour, even at high ISO

The RX100

The RX100 provides professional features in a compact form, enabling photographers to achieve stunning results without the heavy equipment. The RX100 features a large 1.0-type sensor, nearly four times the size of those featured in regular compacts, with a 20.2-million-pixel resolution. Images can be captured in raw format to record all possible detail, which can then be edited in software for greater control.

The Carl Zeiss 28-100mm f/1.8 lens is bright and of high quality, enabling it to cope with the shooting conditions demanded of a professional optic. The shutter is extremely responsive and is capable of shooting at up to 10fps to capture every energetic moment. A flexible spot option will allow the AF point to be selected manually from within a scene, and the function menu and control ring on the lens enable settings to be altered quickly and easily.

SCAPS ON 45 PERFORM AT KONO LONDON (WWW.SCARSOMAGS.COM)



I shot at f/1.8 using the flexible spot focus, allowing me to get the singer pin-sharp, even with a really low depth of field



AT A GLANCE

- High resolution 20.2-million-pixel, 1.0-type Exmor CMOS sensor
- Fast f/1.8 Carl Zeiss T* lens with 3.6x zoom (28-100mm equivalent)
- Manual shooting modes
- Large high-resolution LCD (3in)
- Customisable lens ring
- 10fps burst shooting
- Optical SteadyShot Stabilisation
- Small and lightweight (213g)

Visit www.sony.co.uk for more on the RX100



[Facebook.com/SonyUK](https://www.facebook.com/SonyUK)



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The experience

“The size and weight of the RX100 is ideal for a small camera, and the unfussy interface of the buttons and lens ring help you react quickly when you need to. Shooting in low light is the holy grail of photography these days, and the ISO 6400 sensitivity and f/1.8 aperture make this a real possibility. Two huge plus points of the RX100 are its resolution and lens, which allow you to achieve high-quality images when shooting raw, and make the camera a genuine contender against many DSLRs.

Shooting bands playing is difficult because you are often relying on stage lighting in dark conditions. To get the band members sharp, I select my exposure manually and choose my focus points so I can snap as soon as the moment happens in front of me. This will give atmospheric shots that portray the gig as everybody sees it. Another way of shooting gigs is to use flash with a bit of blur, using the slow-sync flash mode. This will light the subject with flash and expose for the background, which is useful when the guitarist or singer is jumping all over the place.”

RICHARD'S TOP TIPS

“Select a high ISO (800-3200) and open the aperture up in order to shoot in low-light situations. You can also use the pop-up fill flash to freeze movement when people go wild to the music”

“Choose your focus area with the flexible spot mode, especially when shooting with a wide aperture. This will help to get your pictures pin-sharp and give you a small depth of field”

“Use the function button to customise the modes you use most. That way, you can set up and quickly access settings like ISO, focus and image quality”

SONY
make.believe

ENHANCING THE COLOUR CONTRAST



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



After



Before

Martin Evening's

Retoucher's Guide

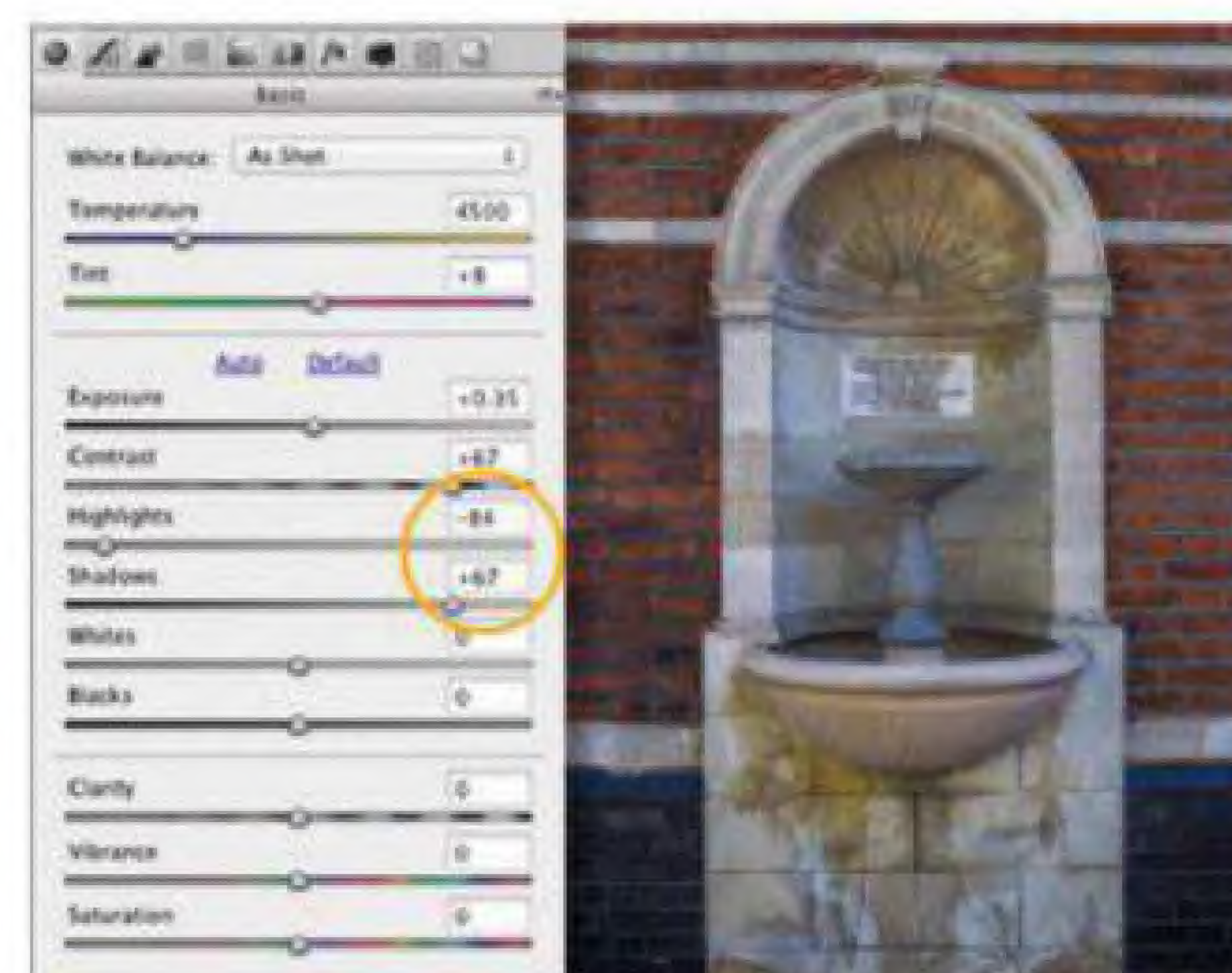
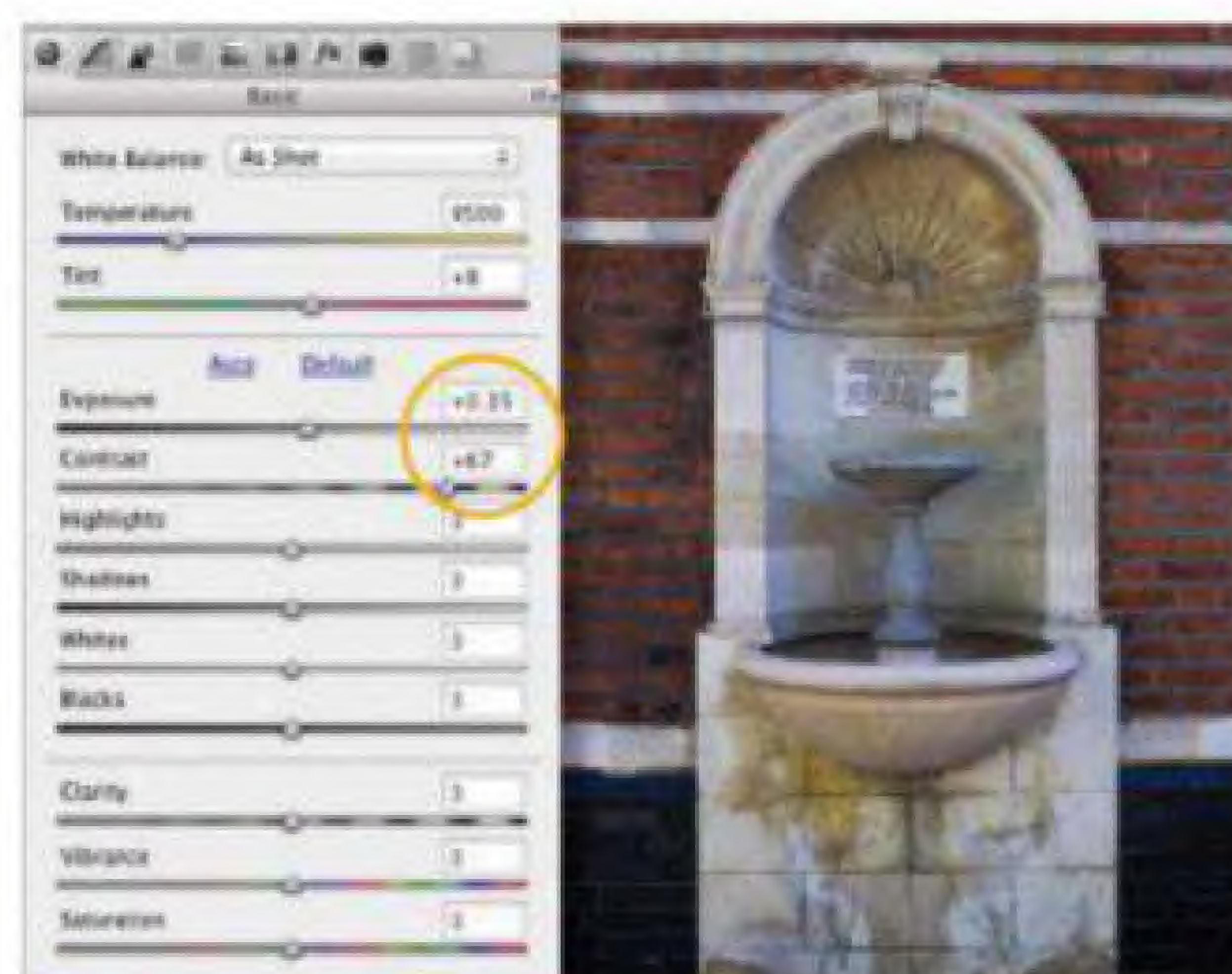
Martin Evening explains how to edit a raw file in Camera Raw 7 to enhance the colour contrast

WHILE walking through Kensington in West London, I came across a drinking fountain at the gates of a former Victorian workhouse that now contains some rather smart-looking apartments. Originally sponsored by the Church of England Temperance Society, part of the

fountain inscription reads 'God bless the poor; teach them true liberty. Make them from strong drink free'. Sadly, the fountain is no longer operational, although the pub opposite is very much open for business.

What drew me most to the fountain was its historical importance. This is one of

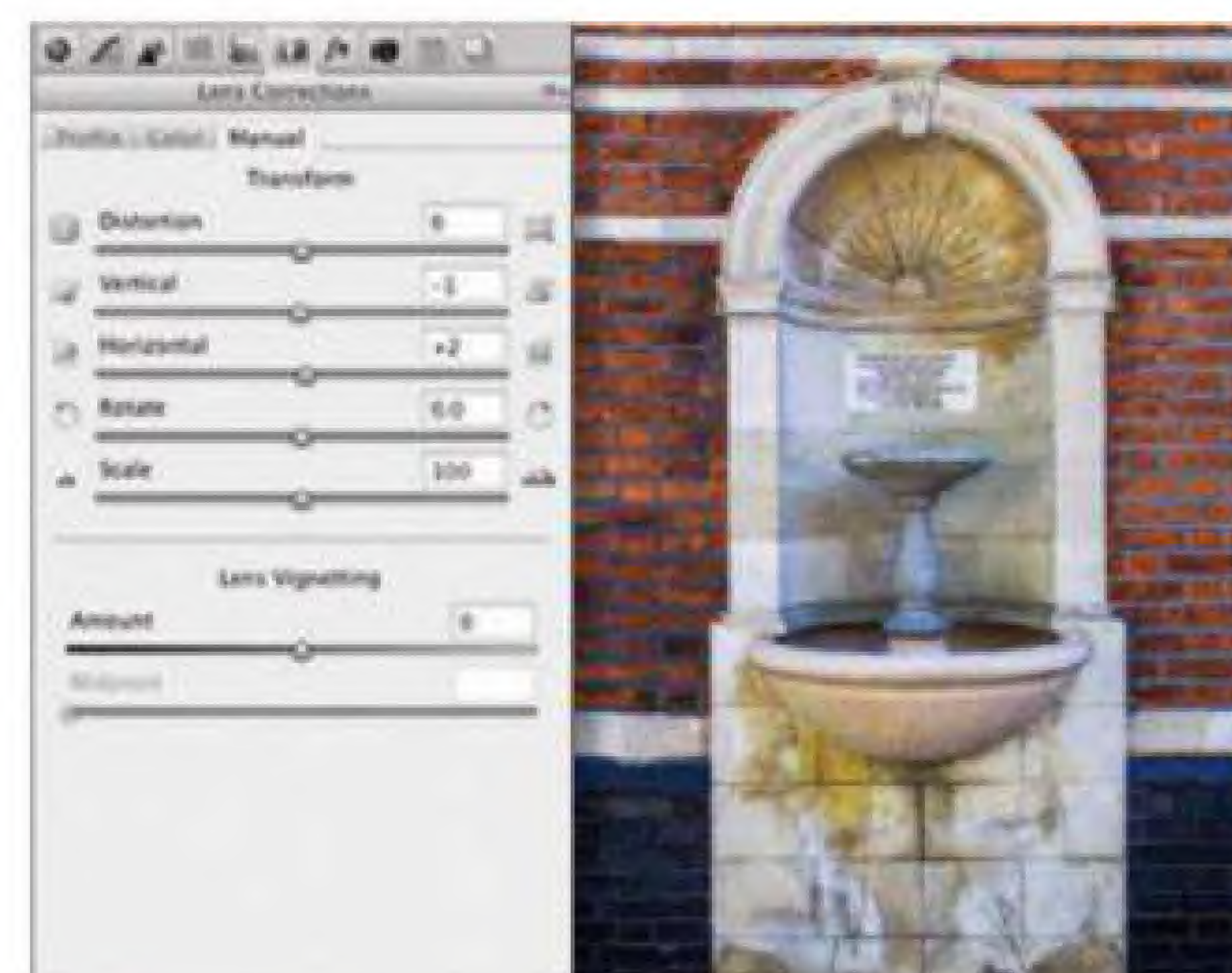
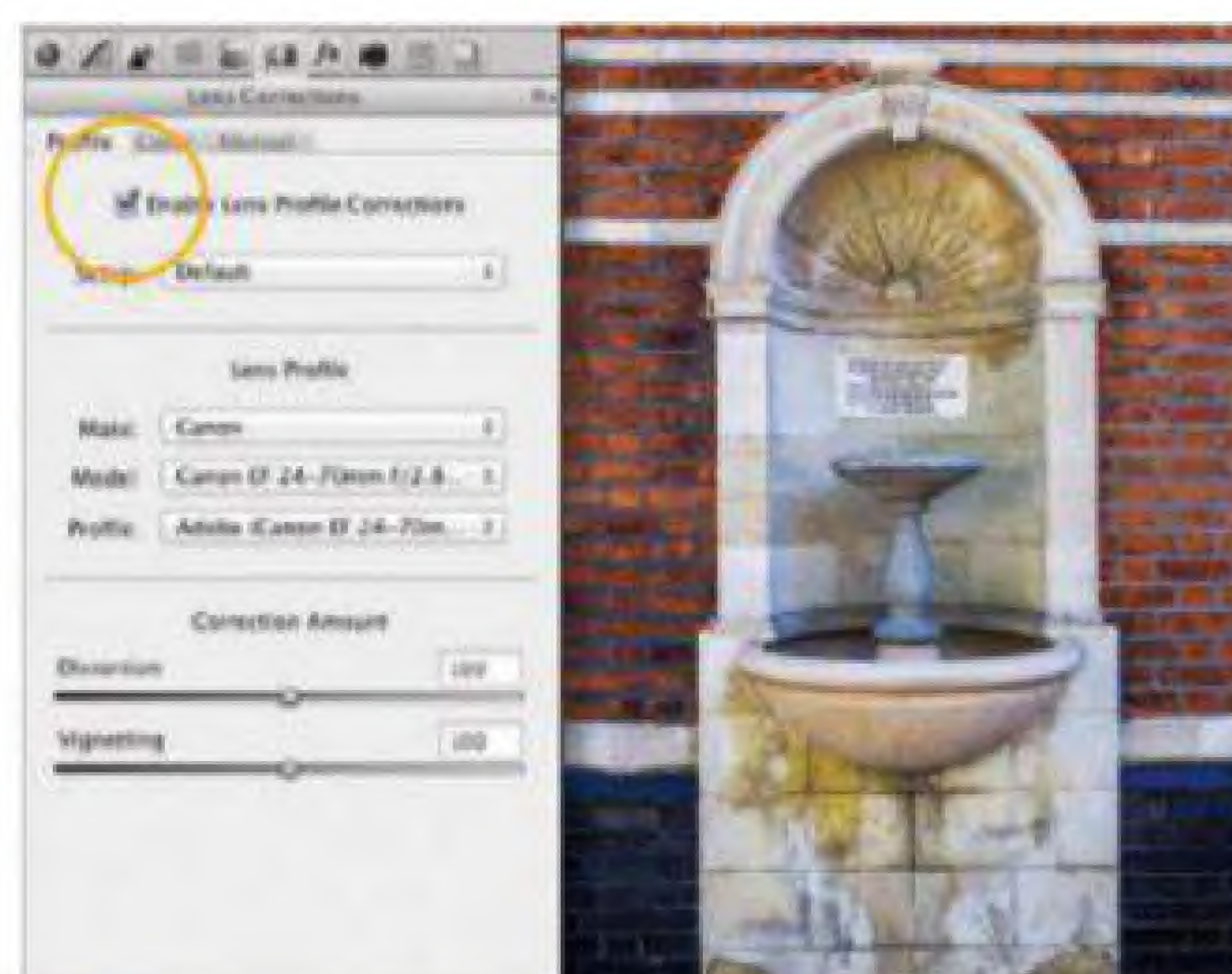
many built in London in the late Victorian period to help reduce the spread of cholera (and beer consumption). However, I was also drawn to the subtle combination of colours between the brickwork and the Portland stone. The following steps show how I was able to process the original raw file in Camera Raw 7 (as part of Photoshop CS6) to add contrast, enhance the colours and fine-tune lens corrections and perspective.



1 This is the version I began with, shown here with the default Camera Raw settings applied to the image. The exposure is a bit on the dark side, so this photograph obviously needs to be lightened a little. There are also some issues with the perspective, which I'll come to later.

2 First, I used the Basic panel controls (using Process 2012 in Camera Raw 7 for Photoshop CS6) to adjust the Exposure slider and Contrast. These two adjustments were enough to lighten the photograph slightly and add more tonal contrast.

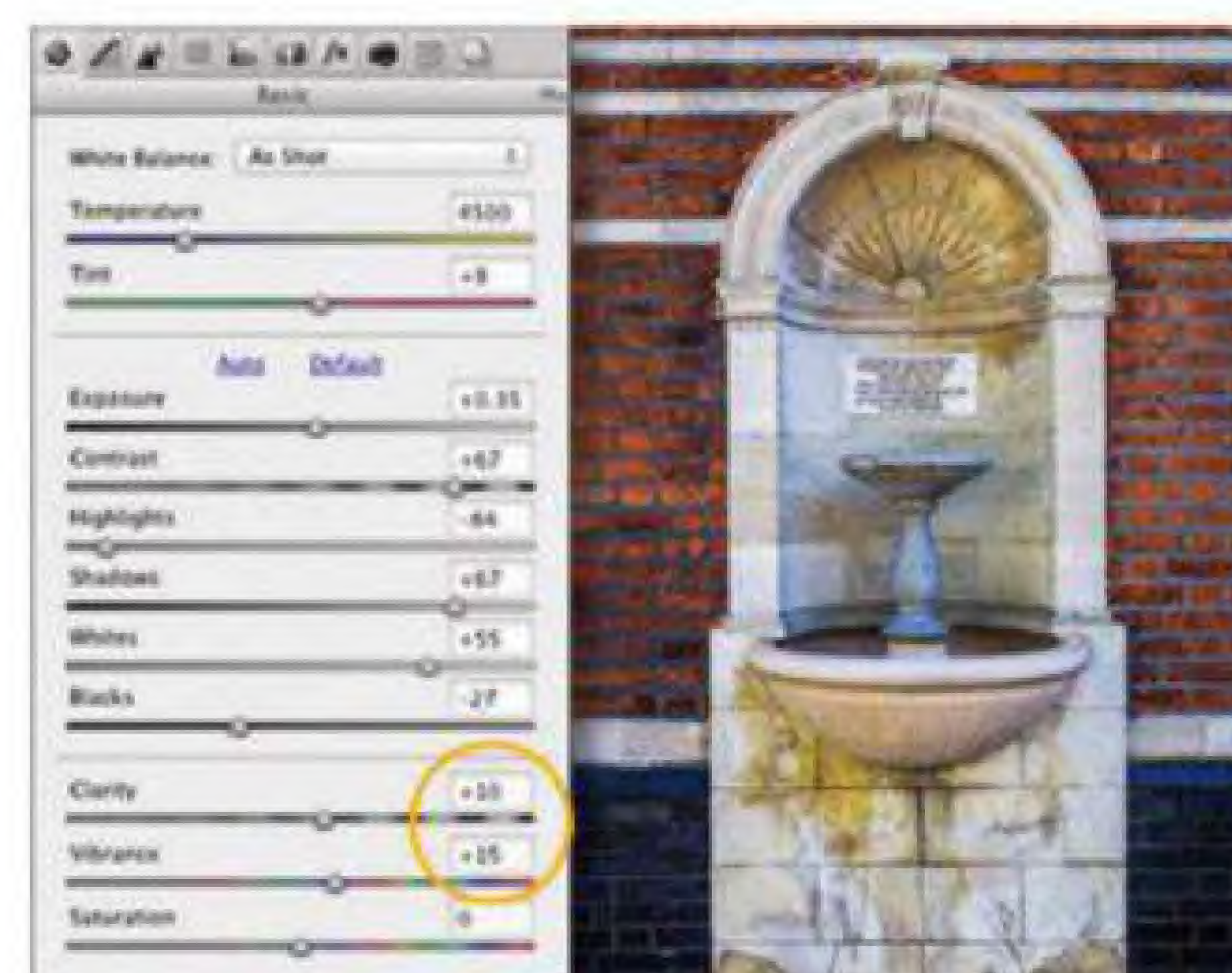
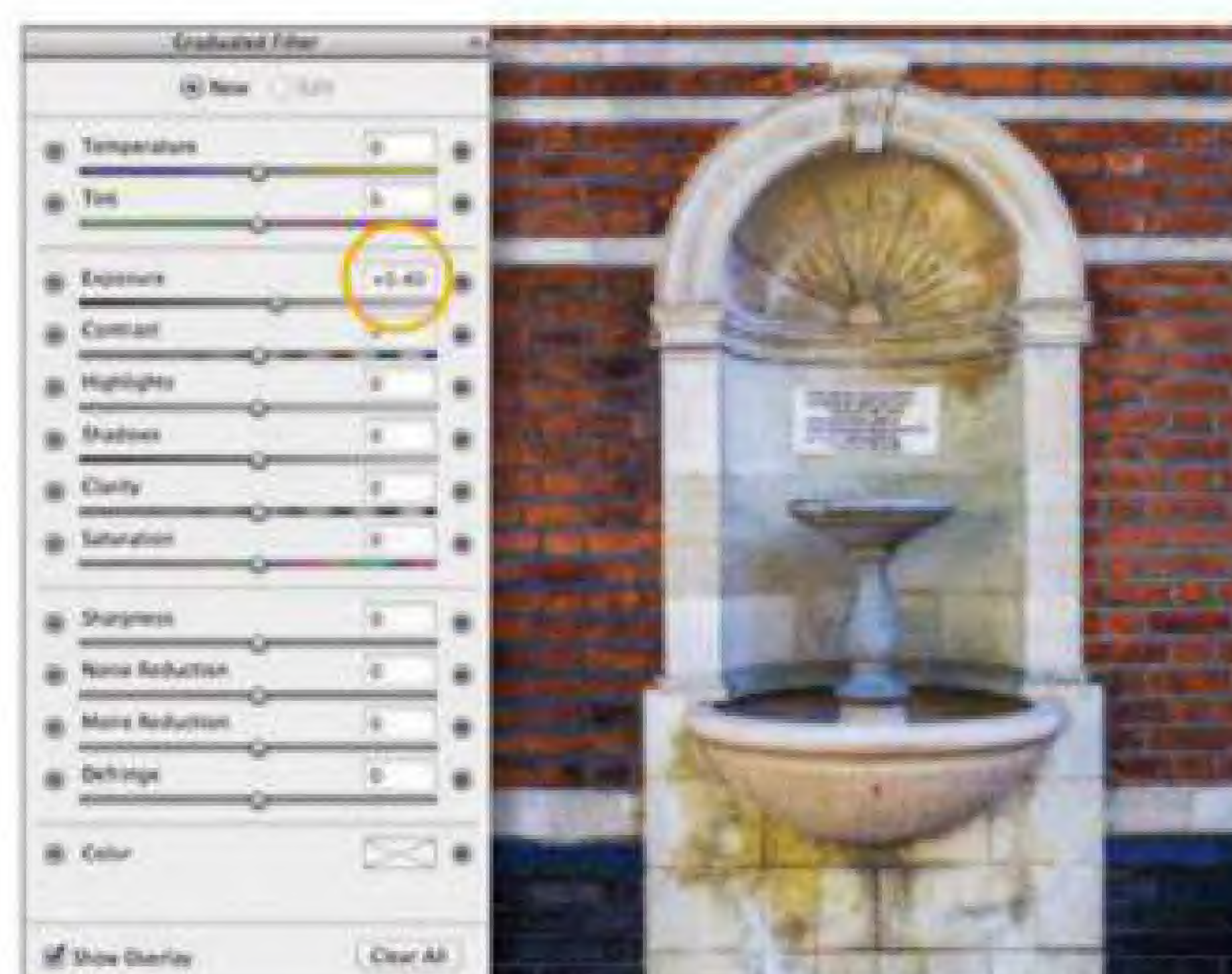
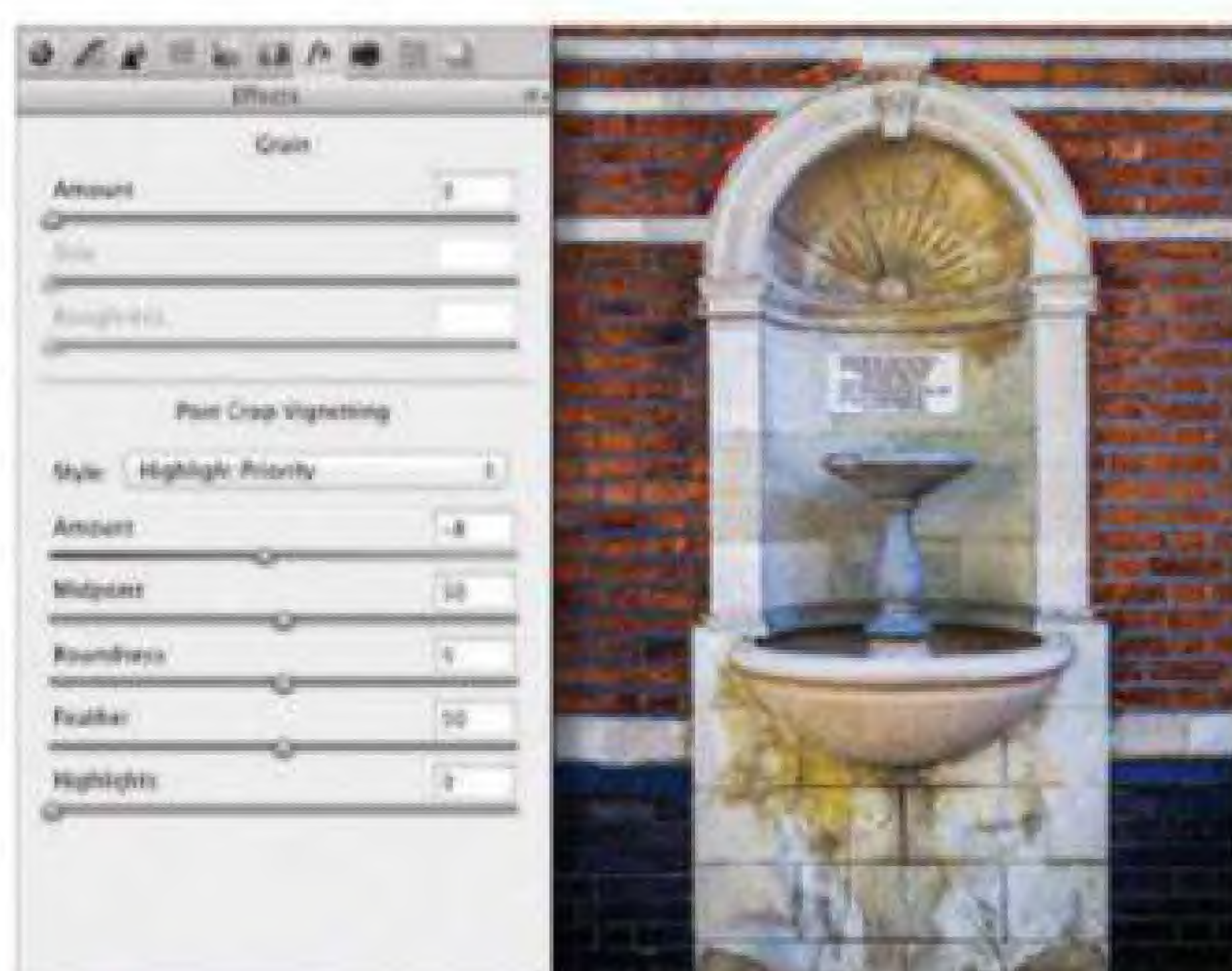
3 Next, I adjusted the Highlights and Shadows sliders to bring out more detail in the highlight and shadow areas, while retaining the overall exposure and contrast that had been established in the previous step.



4 Most of the time, all you need to do is adjust the Exposure, Contrast, Highlights and Shadows to get you close enough to a good-looking image. The Whites and Blacks sliders can be used to fine-tune the result, but in this instance the Whites and Blacks slider adjustments had a significant impact on the appearance of the overall image once I had pegged both the white and black points using the settings shown here.

5 Having the ability to apply lens corrections to a raw image means you can automatically correct for things like the geometric distortion, lens vignetting and colour chromatic aberrations that are specific to the lens used. In Camera Raw and Lightroom, all you have to do is check the Enable Lens Profile Correction box to auto correct an image. Here, switching this on helped remove the slight barrel lens distortion.

6 The Lens Correction panel also has a Manual tab mode. By clicking on this tab, I was able to adjust the Vertical and Horizontal sliders to carefully tweak the alignment of the image. If you compare this with the previous step, you will notice how the brickwork now aligns perfectly to the edges of the photo.



7 Although enabling the auto lens correction did remove the lens vignetting that was inherent in the original, it is sometimes nice to keep some edge vignetting. I could have done this by adjusting the Vignetting slider in step 5 to darken the edges. However, my preference is to go to the Effects panel and adjust the post-crop vignetting sliders. These have more options, which will allow you to fine-tune the appearance of the vignette.

8 In a street scene like this, the light will usually drop off from top to bottom. To address this, I added a Graduated Filter adjustment and applied a +0.4 Exposure adjustment. This allowed me to lighten the bottom quarter section of the photo and balance it out more.

9 Finally, I returned to the Basic panel and applied a few more tweaks. I set the Clarity slider to +10. This added a small, localised contrast boost. Most photos can benefit from adding small amount of Clarity and 10% is an ideal setting for photos such as this. I also added a +15% Vibrance to enrich the colours. The colour boost I applied here helped produce an interesting colour contrast.

Peace Camp champions

Find out how three AP readers got on when they tried out a range of **Olympus** cameras at the Dunstanburgh Castle Peace Camp – and who went home with the prize of an **Olympus SZ-31MR**



OLYMPUS

IN JULY, AP and Olympus invited three AP readers to visit the Peace Camp installation at Dunstanburgh Castle in Northumberland to try out the new OM-D and other cameras in the Olympus range. Deborah Warner and Fiona Shaw positioned these Peace Camp installations in eight locations across the UK, with Dunstanburgh being the largest and most dramatic of the settings. The group tried out some low-light portraiture indoors before venturing into the wilderness to take shots in the less-than-ideal conditions, knowing that the photographer who took the winning image on the day would be presented with an Olympus SZ-31MR, courtesy of Olympus. Here's how they got on.



MAT GALLAGHER



JAMES THROW

James Throw

James is a keen landscape photographer who lives in the north-east of England. He enjoys photographing the wealth of stunning coastline and countryside where he lives.

'Usually I'm to be found ankle deep in the North Sea just before the sun makes its appearance, often bumping into Flickr contacts,' says James. 'The AP evening at the Peace Camp was a great opportunity to try out the Olympus OM-D E-M5 and to be one of the first to view the installation at Dunstanburgh Castle. Unfortunately, the heavens opened to give us all a good soaking! Nevertheless, it was a great evening, with good food and smashing company.'

'I really enjoyed using the Olympus OM-D E-M5, particularly its scene modes, fast focus and viewfinder.'

To see more of James's images, visit his website at <http://tontoshorse.redbubble.com>.

You can still contribute to the Peace Camp project by visiting www.peacecamp2012.com



Dru Dodd's Peace Camp image taken using the Olympus OM-D E-M5

Dru Dodd

Dru is a 26-year-old landscape photographer from Northumberland. He took up photography after his degree and now takes commissions for landscape and wedding shots while also studying for a PhD.

'It was great to get our hands on the new Olympus OM-D E-M5 and test out the new lenses with it,' says Dru. 'I was massively impressed with the 45mm f/1.8 lens. The E-M5 plus the 45mm f/1.8 would make an excellent portrait set-up, having an equivalent focal length of 90mm, and I would have no problems shooting a wedding with this camera.'

'Sadly, the weather on the day was terrible, but we were fully encouraged to use the Olympus cameras in the rain. Even when it was almost pitch black, I took a photo of Jim [James Throw] at ISO 25,600 and the noise was nothing like I expected.'

Dru's image of the Peace Camp (above) was taken using the E-M5 and 12mm lens. To see more of Dru's work, visit www.drudodd.com.



MAT GALLAGHER

Norma McKellar

Norma is a Northumbrian seascape and landscape photographer, who is passionate about Britain's coastline and wildlife. She organises a collective of 100 photographers from the north-east of England who are finding success after recent exhibitions and entries in the Take a View Landscape Photographer of the Year competition.

'Our Dunstanburgh peace camp installation meet was my first hands-on experience of Olympus micro four thirds cameras and lenses, all of which did the business really well,' says Norma. 'Indoors, I soon felt in my element with the ease and quality of the Olympus Pen E-P3, and the colour portraits taken with it were a testament to the camera more than my embryonic portraiture skills. When I saw the images, all doubts about small sensor reputation disappeared. It took only moments to get used to the "doubling" of the mirrorless micro four thirds system when working out focal lengths. The touchscreen was good,

while the selection of a focus point by touch was impressive. The art filters were great fun, too, and can be applied to full HD video.

'Outdoors, the Olympus OM-D E-M5, being fully weather-sealed, survived the torrential downpour better than we did. I think the EM-5 has more than closed the gap between compacts and DSLRs, as it has found a middling ground that punches well above its weight.'

To see more details about the photographic collective, visit aramblewithhumble.weebly.com



WINNER
NORMA MCKELLAR
WINS AN OLYMPUS
SZ-31MR

Norma's winning image taken with the Pen E-P3. She wins an Olympus SZ-31MR (above)



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This is a wonderful picture that is full of atmosphere and which has a real sense of story behind it. It is easy to get a powerful feeling for who this boy is, and how he relates to his woodland environment. Depth of field control plays a significant part in the shot, as does the coloration and composition. An excellent portrait – *Damien Demolder, Editor*



Natalia Ciobanu

Moldova

Ever since she was a child, Natalia has been interested in art. 'Every sheet of my copy books was filled with drawings,' she says. 'I always drew nature, buildings and things like that. I regretted only one thing – that I couldn't draw people.' Natalia found a way to compensate for this when she got her hands on a camera, and soon after she became a very active portrait photographer. 'People inspire me,' she says. Since then, Natalia has gone from strength to strength, winning numerous awards for her stylish work. To see more from Natalia, visit www.soul-portrait.com.

Woodman

1 The warm greens and browns of this image give it an earthy, natural feel

Canon EOS 400D, 100mm, 1/50sec at f/3.2, ISO 200

Evening

2 The composition of this romantic image leads the viewer's eye to its subject

Canon EOS 60D, 50mm, 1/83sec at f/1.4, ISO 200

Elf

3 There is an intriguing use of focus in this surreal, fantasy-inspired image

Canon EOS 60D, 50mm, 1/83sec at f/2.5, ISO 200

Station

4 Natalia's use of a shallow depth of field has allowed the subject to stand out vividly here

Canon EOS 60D, 50mm, 1/166sec at f/1.8, ISO 200



2



3



4



Netley Abbey

1 This otherworldly shot makes great use of Ron's signature infrared

Fujifilm IS-1, 6.2mm, 1/100sec at f/5.6, ISO 80

Top of a Tall Tree

2 Here, the use of infrared makes a typical image into something more interesting

Fujifilm IS-1, 14mm, 1/80sec at f/8, ISO 200



Nymans

3 The way the foreground elements stand out creates an almost ghostly effect

Fujifilm IS-1, 6.2mm, 1/100sec at f/7.2, ISO 100

Tyneham

4 This monochrome image conveys a sense of decay

Fujifilm IS-1, 6.2mm, 1/100sec at f/6.4, ISO 100



Ron French

Hampshire

Ron has been interested in photography since 1964, the year he got married. Starting out with macro shots of insects, he later progressed to photographing trips out with his children. His main subject these days is infrared landscapes, and he takes pleasure in using his digital IR to capture the natural world. 'I am enjoying wandering through forests and moorlands taking shots of birds and deer,' he says. Photography has taken on a special significance for Ron in recent years: after he was diagnosed with lymphoma in 2001, he found taking pictures to be a source of relaxation. 'My photography really takes my mind off my worries and relieves any tension,' he says. 'It's a kind of medicine.'



Michel Hersen USA

A familiar name in *Reader Spotlight*, Michel was given his own feature in AP 25 August for his continually stunning nature photography. 'My favourite subjects are landscapes that can be described as luminous,' he says. 'I am interested in both grand panoramas and the more intimate expressions of nature.' Michel plans to continue photographing America's breathtaking national parks, saying that he takes inspiration from 19th century romantic landscape paintings. To see more images from Michel, visit www.photographybymichel.net.

Sunflowers and Mount Hood

1 The composition and depth of field make this a striking image

Nikon D300, 18-200mm, 1/30sec at f/32, ISO 200, tripod, polariser

Nooksack River Trail

2 Michel has made fantastic use of natural light and colour here

Nikon D300, 18-200mm, 1/2sec at f/16, ISO 125, tripod, polariser

Mount Shuksan in Picture Lake

3 The reflection adds tranquillity to this beautiful shot

Nikon D300, 18-200mm, 1/2sec at f/18, ISO 125, tripod, polariser, ND grad

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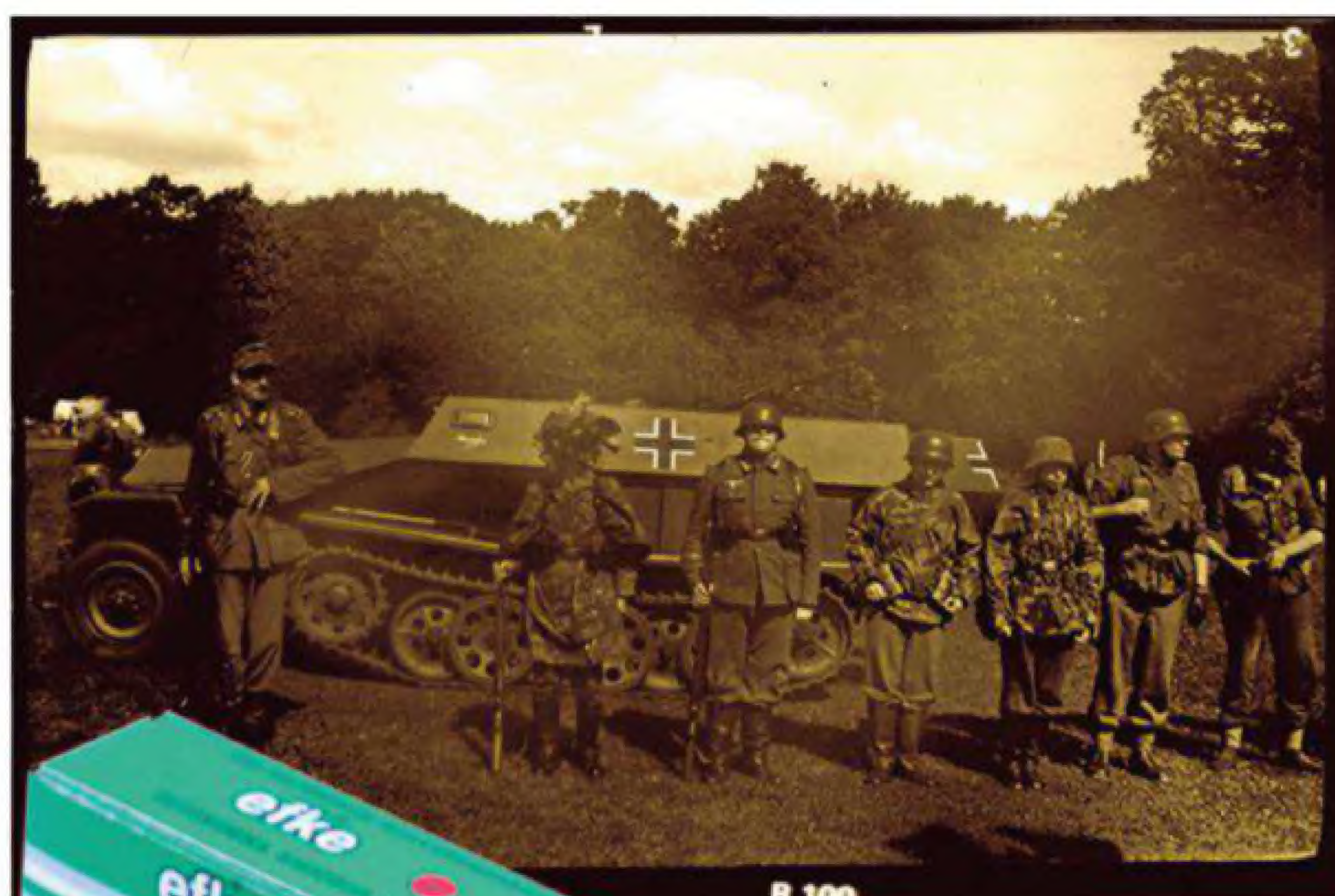
Once the mainstay of family snapshots, 127 film is on the brink of extinction. **Tony Kemplen** looks at some of the cameras that used this endangered format and explains why it's his favourite film with which to shoot

IN 1912, Kodak introduced a new rollfilm format, known as 127 or VP, which stood for Vest Pocket. The name was a clue to the fact that this was a slimmed-down version of the then standard 120 format and allowed the development of smaller, and therefore pocketable, cameras. Kodak is an American firm, and the word vest refers to a jacket, not an undergarment!

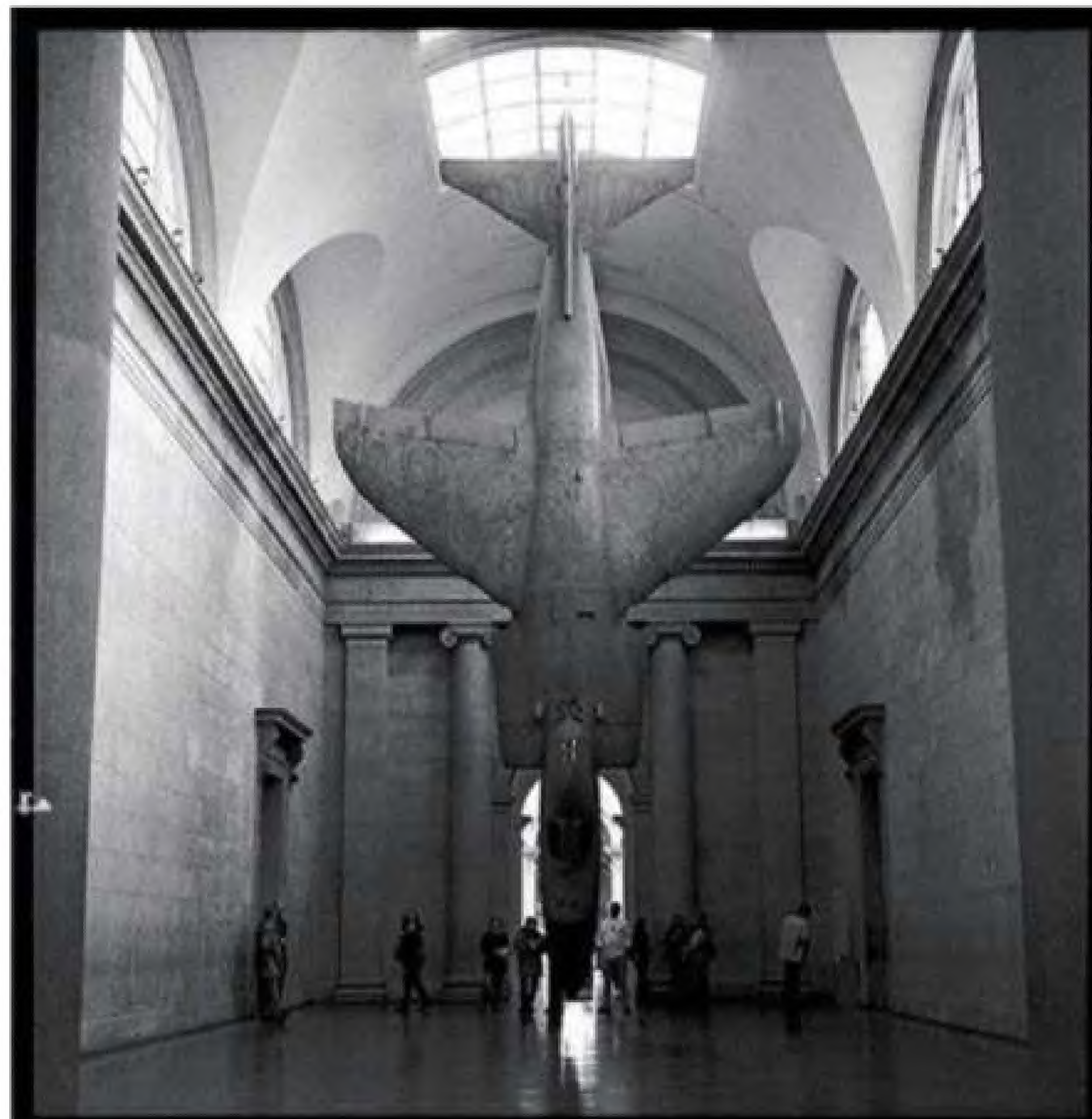
They say you never forget your first love,

Above: Just a small selection of Tony's extensive collection of 127 cameras

Right: Tony's image of a historical re-enactment using a Kodak Vest Pocket camera



and the same might apply to your first film format. My first-ever camera was part of a Secret Sam spy outfit, which was a present on my eighth birthday. The package was a plastic attaché case with a range of James Bond-style accessories. Most cunning, though, in my view, was the little camera that could be fired while still in the case,



Far left: An image of Venice taken using the Brownie Starmatic

Left: The Komaflex-S was capable of achieving slow shutter speeds and wide apertures, so it worked well in low-light conditions

the lens skulking discreetly behind a little spyhole. I still have the camera, although a spring is missing from the shutter, so it's no longer usable. It took 16 photos on the then standard 127 film, which was widely used in cheap family snapshot models.

While all 127 film is the same size, there are three different formats giving 8, 12 or 16 exposures on a roll. The full-frame format is 4x6.5cm, followed by the 4x4cm square and finally the 3x4cm 'half-frame'. Some of the cameras at the 3x4cm end of the range are little gems, eminently pocketable and in many cases markedly smaller than their 35mm cousins that were coming onto the market in the 1930s. A side-by-side comparison of a 35mm cassette and a roll of 127 clearly shows how it was possible to make a folding camera with a very slim body (see far left).

Two years after the launch of 127 saw the start of the First World War, in which unprecedented numbers of ordinary citizens fought and died. We are familiar with contemporary mobile phone photos and videos posted online by serving members of the military in Afghanistan and Iraq, but the technology to record and disseminate such images became available to the masses a century ago. Millions of Kodak Vest Pocket cameras were made, and it was even advertised as 'The Soldier's Camera'. Contact prints (in which the print is the same size as the negative) would have been the order of the day at the time, and our initial reaction might be to think these were pretty small. In fact, at 45x65mm, they are remarkably close to today's smartphone screens, the medium of choice for showing family and holiday snaps around the office. I

took my soldier's camera to a historical re-enactment and found that this camera was capable of time travel, mysteriously coming up with photos of the wrong world war (see far left).

TLRS AND BROWNIES

Tens of thousands of different cameras were made in the 20th century, and the 127 format is a microcosm of this vast field, with examples of most types and styles of cameras being represented at some point.

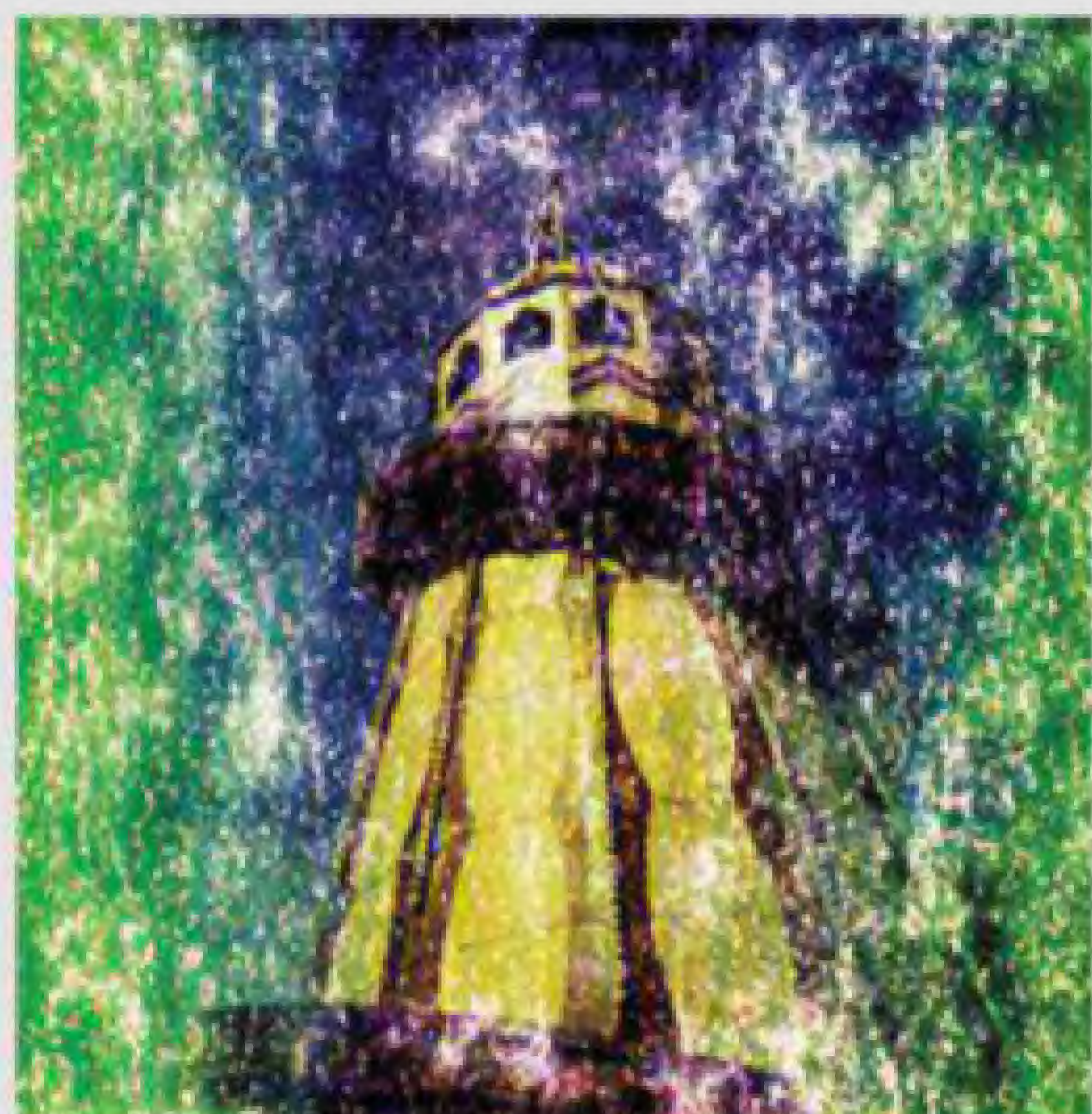
At one end of the range are the brittle plastic novelties from the 1960s, but at the higher end there are TLRs (twin-lens reflexes) and even the odd SLR. The only post-war 127 SLR that I'm aware of is the Komaflex-S, first made in 1960 and producing 12 photos on a roll, measuring 4x4cm. If used with



A TALE OF TWO BOOT SALES

Tony explains how a chance find led to him achieving these two unusual 127 images

ONE SUNDAY morning earlier this summer, I found two 127 cameras at two different car-boot sales. I paid £1.50 for a Kodak Brownie 44a, and £1 for an Italian Bencini Minicomet, which I had never seen before. The Brownie 44a is very common. I already have one, but this one had a partly used film in it so I rescued it to see if I could coax anything out of it. The Minicomet was also loaded and was only on frame 2. Someone must have got bored with this little novelty to have given up so early in the roll, especially as this camera, uniquely in my experience, squeezes 24 exposures onto a roll. This is achieved by having a small image size of 2x3cm. I picked the camera up and clicked the shutter a couple of times, but I would have bought it whether it worked or not.



I've had some experience with expired films, and rarely find them completely dead, so I finished off the film and developed it in Tetenal C-41 kit. This was a bit of a challenge, as not only was the film rusted onto the metal spool, but it was also firmly stuck to the backing paper – that ended up going into the chemicals, too. It peeled off after being soaked, and while there was quite a lot of residue I could see that there were images on it. The first was a triple exposure, one showing the car-boot sale and two being out of focus close-ups of my face as I watched the shutter to see if it opened (see above). I was less lucky with the film from the Brownie. It appeared to be completely blank, but I hung it up to dry anyway, and on closer inspection could just make out some very faint shadows. I cut it down, and after some fairly extensive resuscitation in Photoshop managed to coax a just about recognisable image out of it of a helter-skelter (see left).



reversal film, they could be mounted as 'superslides', which could be projected in a 35mm projector, but had a larger (40x40mm compared with 24x36mm) picture area. This model has a reputation for unreliability, partly because the wind-on and cocking mechanisms are far from intuitive. Without a manual, there is little hope of getting it right, and every chance of damaging the camera. However, it was worth the effort I put in to understand the controls, as it allowed me to take advantage of the slow shutter speeds and wide aperture needed to cope with the low-light at Tate Britain, where I found a jet fighter aircraft in a precarious position (see page 31).

In the 1960s, colour films were both available and affordable, and enlargements rather than contact prints became the norm. Yet colour film, especially transparency film, was far more fussy about correct exposure. For the serious hobbyist this wasn't a problem, but in order to cater for the holiday snapshot market, camera makers had to design foolproof, user-friendly systems. At the most basic there would be little icons or

Below: Taken using a discontinued Macocolor film from Germany





weather symbols to guide the photographer, but for those who couldn't face even simple controls, fully automatic exposure systems were introduced by many manufacturers.

A recent favourite of mine is the Kodak Brownie Starmatic, which I took with me on holiday to Venice. It uses a primitive 'needle-trap' mechanism to set the aperture according to the position of the needle of the built-in selenium light meter. There is a single shutter speed and no focusing, so aside from the ability to automatically handle a range of lighting conditions, the camera

Above: Tony's collection of 'Little Black Jobs'

Below: In post-war Britain, references to space exploration began creeping into the names of cameras

is pretty basic. I like this camera because it is small and light, and at 44mm it has a relatively wideangle lens. Compare it to the Bell and Howell Electric Eye, another square-format auto-exposure camera weighing 800g to the Starmatic's less than 300g, and you can see why I chose the Brownie as a travel companion. At around 50 years old, the auto-exposure still works. Selenium meters don't need batteries, and so don't risk the indignity of the sticky corroded end suffered by so many old cameras abandoned in a cupboard with their decaying batteries still inside.

LITTLE BROWN JOBS

Ornithologists have a term for the myriad small brown birds that all look very similar – they call them LBJs, which stands for Little Brown Jobs. I'm particularly fond of the small folding 127 cameras that were made by various firms in the 1930s. Superficially similar, they all have their own characters, and I think of them as my Little Black Jobs.

Gradually, the little black jobs of the 1930s gave way to the post-war Festival of Britain styles, and references to space exploration started to creep in. Cameras with names such as Galaxy, Satellite and Comet appeared. Colourful cameras deserve a colourful subject, and the street performer opposite, who looks as if he might be from the 1950s, seemed like a suitable subject. Here I used a roll of recently discontinued Macocolor film from Germany.

Unlike some more recent formats, such as 126 and 110, 127 film has never gone out of production, although in recent years the choice has been limited to one or two emulsions. It's ironic that in the centenary year, Efke (the only remaining manufacture) has announced that it is ceasing production. At least one supplier is said to be cutting down 120 film and re-spooling it as 127, and while this comes at a price, it does at least mean that the cameras can still be used. It's also a simple matter to re-spool 35mm film onto 127 backing paper, and I did this myself before taking the plunge and ordering my first batch of Efke a couple of years ago. Of course, using 35mm film means that some of the image is lost, and the sprocket holes impinge on the edges, but this look is very fashionable at the moment. For many people, this would be seen as a bonus rather than a failing.

My camera collection, acquired in a very haphazard way over the past four decades, includes around 50 127 models. I've occasionally sought out a specific camera, but mostly I enjoy coming across items in car-boot sales and charity shops. There are a huge numbers of common basic models, but from time to time something more esoteric pops up. No new 127 cameras have been made for four decades, so it's not too surprising that film supplies are drying up. The format is teetering on the edge of extinction, and I don't think I'll be the only one to mourn what seems like its inevitable passing. **AP**



To mark the centenary, Tony is using as many of his 127 cameras as he can this year. There is a blog about his progress so far at <http://127centenary.blogspot.co.uk>

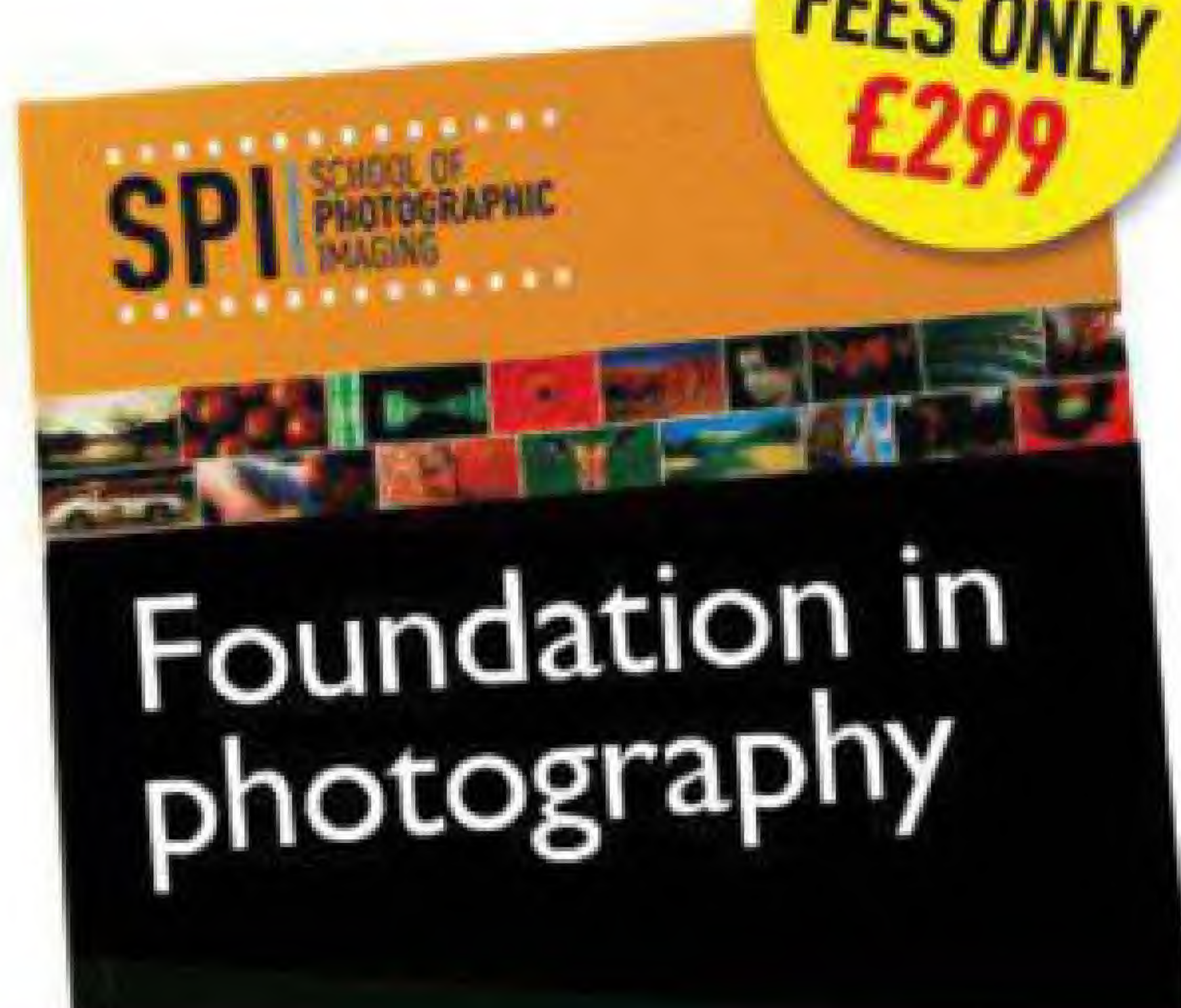
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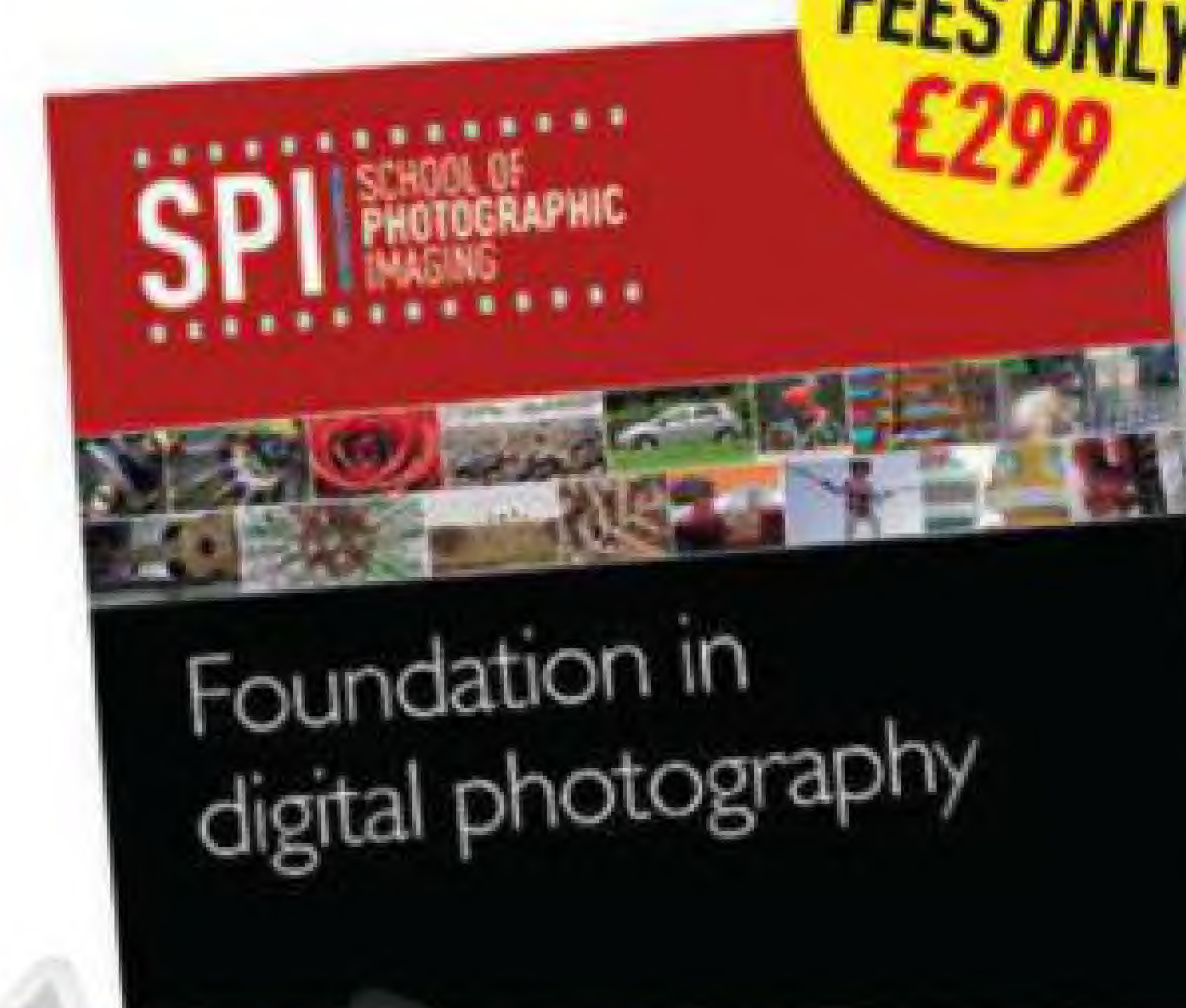
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The quality of teaching and support that I received was not only motivating, but also extremely detailed and thorough. This enabled me to begin to find who I am as a photographer and without doubt my skills improved considerably.
Gill Golding

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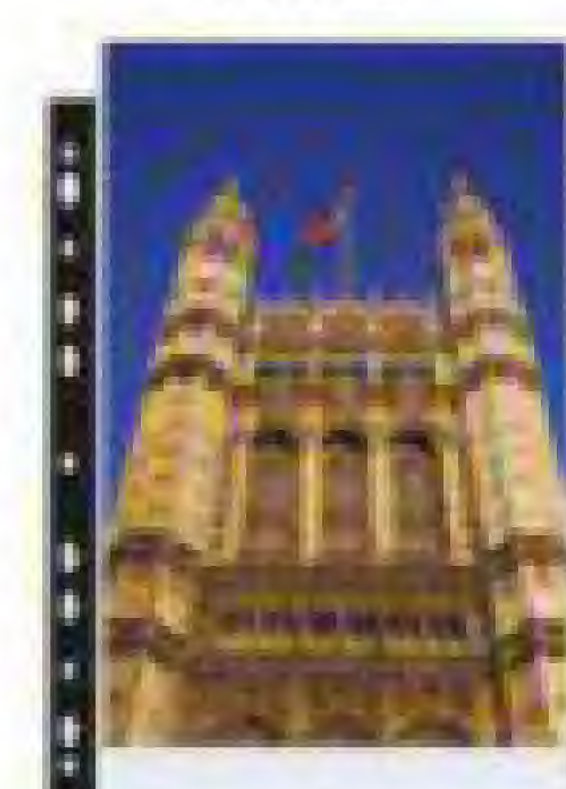
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



Custom SLR C-Loop camera strap mount £39.99 and Glide strap £29.99

www.cliftoncameras.co.uk

THE CUSTOM SLR C-Loop quickly attaches a shoulder strap to the tripod bush on the underside of a camera, rather than to the top through the camera's strap loops. When using the C-Loop, the camera rests upside down by your side, which is an ideal resting position for a quick action shot. The loop is made from tough, lightweight aluminium and is free to rotate, which avoids the strap becoming tangled.

The glide strap has two adjustable plastic clips to mark out the area that the camera can 'glide' up and down, thus preventing the camera from moving to an unwanted position. Its Neoprene split-shoulder support is about as comfortable as a single strap gets, spreading the weight evenly over a large portion of the shoulder.

The two Custom SLR products work best together. While not cheap, the combination is excellent and effective, and with other items in the range like the handy M-Plate (reviewed in AP 25 August), the system is worth buying into.

Tim Coleman



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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

PNY Pro-Elite Plus CF card 64GB £190.99

www.pny.eu

PNY HAS increased the speed of its Pro-Elite range to offer a 90MB/s write speed and a 120MB/s read speed. In-store soon, the CompactFlash cards are UDMA 7 compatible and come in 16GB, 32GB and 64GB capacities. We tested an early sample of the 64GB card against the current top-of-the-range 1,000x Lexar model and a standard 2GB 50x CompactFlash model.

Used in the Canon EOS-1D X DSLR, for a burst of 30secs, the number of shots was recorded along with the time taken for the buffer to clear. The PNY card managed 87 shots and a further 6.8secs to clear the buffer, while the Lexar took 101 shots and 5.6secs to clear. Our standard card took just 28 shots and a further 49secs to clear. When connected to a computer via USB 2.0, the PNY card's prolonged write speed was 17.7MB/s, compared to the Lexar's 23.4MB/s, but both reached the maximum read speeds available by USB 2.0 of 30-35MB/s. This is a high-performing card, and while it doesn't outperform the market leader, the results are pretty close and prices are very competitive.

Mat Gallagher



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Samyang 24mm f/1.4 ED AS UMC

This wideangle manual-focus lens is a quarter of the price of comparable own-brand versions. We put it to the test.

AP 27 October

Olympus Pen E-PM2

We test the 16.1-million-pixel Olympus E-PM2 and new 15mm f/8 body cap lens.

AP 3 November

Nikon D600 vs D800

AP takes a look at both the Nikon D600 and D800 full-frame DSLRs to find out the advantages of each model.

AP 3 November

Canon PowerShot G15

We test Canon's latest PowerShot model, with 12.1 million pixels, Digic 5 processor, 28-140mm (35mm equivalent) 5x zoom and full HD video.

AP 10 November

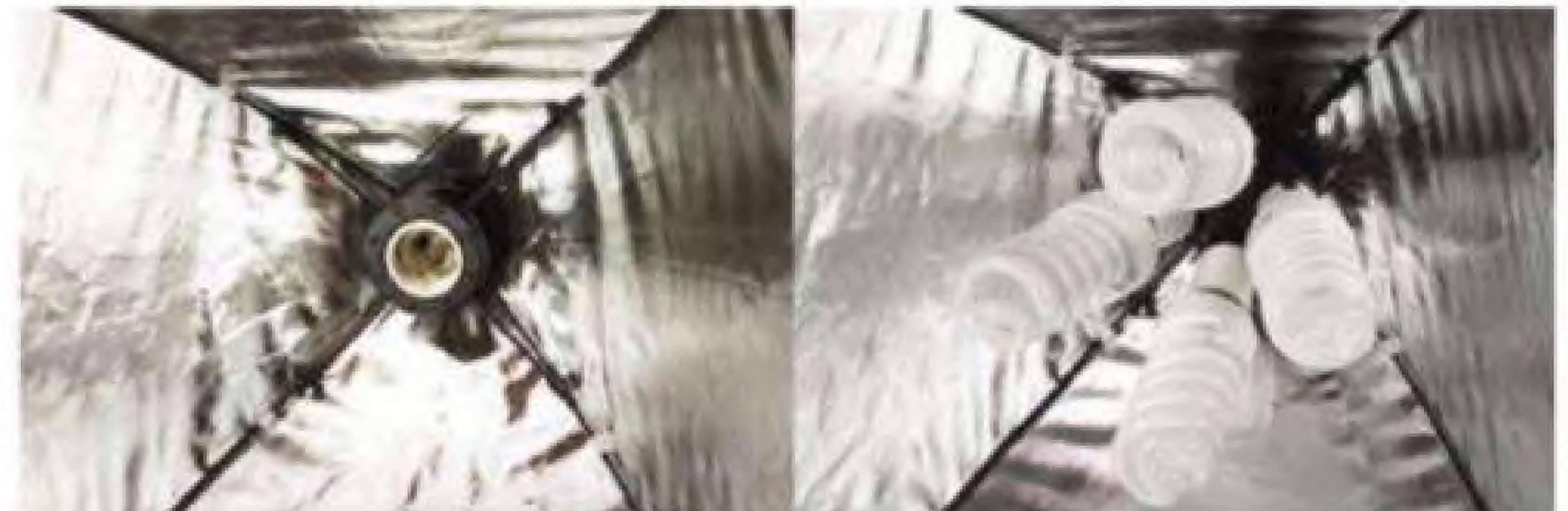
Nikon Coolpix S800c

The firm's latest 16-million-pixel compact camera comes equipped with the Android operating system.

AP 10 November

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Sigma DP2 Merrill

The **Sigma DP2 Merrill** uses the same 44.3-million-pixel APS-C sensor as its DSLR counterpart, yet it's a compact camera with a fixed 30mm f/2.8 lens

Tim Coleman
Technical writer



WE SEE a lot of new camera kit at the AP office. New features, picture effects and claims of improved performance are the norm. In the DP2 Merrill, Sigma has created a camera not intended to compete on such terms. Forget features like a touchscreen, fast frame rates or curvy body – it does not offer every feature possible, although many of these do not interest a number of photographers anyway. This is a camera that will, I suspect, often be labelled a 'purist's' digital camera. The DP2 Merrill has a fixed-focal-length lens, large imaging sensor and simple build. It is designed as a niche photographer's tool, with the company claiming the 'best' image quality on offer.

FEATURES

As with the Sigma SD1 Merrill DSLR, the company claims the DP2 Merrill 'realises

medium-format image capability'. With a 44.3-million-pixel resolution, such claims are, on the surface, believable. What needs to be understood, however, is that all the cameras in the Merrill series feature Sigma's own unique Foveon X3 sensor. This sensor has separate red, green and blue layers of photoreceptors, each with 14.8 million 'spatial' pixels that, when combined, total approximately 44.3 million pixels, not the quoted 46-million-pixel count.

An imaging sensor such as this, which processes each colour light wave in turn rather than combining neighbouring pixels, should in theory give superior colour rendition. However, it also means that light is filtered three times, reducing its brightness and potentially introducing noise. I will explain this in greater detail in the *Noise, resolution and sensitivity* section of the review on page 43. The sensor in use here is an APS-C-format unit, which is impressive for a camera of this size and price.

Like Sigma's DP1 and DP2 compact cameras, the DP2 Merrill features a fixed-focal-length lens, in this case a 30mm f/2.8 (approximately 45mm f/4 on full frame). This means the lens is ideal for most types

of photography, particularly portraits and landscapes. The lens is constructed of eight elements in six groups, and by including one aspherical element and three high-refraction elements, the company claims it has been able to achieve excellent image quality in a compact unit.

The camera comes supplied with Sigma Photo Pro, the company's own raw-processing package. At the time of writing, the X3F raw files are not compatible with software such as Adobe Lightroom, so the files in this test have been processed using the frustratingly slow Sigma software.

Beyond the core of the camera, there is little to write about. This is not a camera for those who want a number of shooting modes and picture effects, but one designed to please photography 'purists'. The processing power of the camera is not sufficient enough for anything beyond a five-frame raw & JPEG burst, with the files taking just under a minute to be processed.

AT A GLANCE

- Foveon X3 CMOS APS-C sensor with 44.3 million effective pixels (4704x3136 pixels x3)
- 30mm (45mm effective) f/2.8-16 Sigma lens
- 3in, 920,000-dot LCD screen
- Street price around £799

6/10

BUILD AND HANDLING

It may be classed as a compact camera, but by today's standards the DP2 Merrill is both sizeable and weighty. It is not a true pocket camera, especially given that its measured depth is approximately

‘Overall, skin tones are excellent straight out of the camera, making it ideal for portrait work’

➔ 60mm, including the fixed lens. First impressions of the design are of a somewhat dated and understated camera, with few controls on the body and a plain black shell. I would like to see this chunky block a little smaller, but after some use I happen to rather like it.

There are few frills on the DP2 Merrill, but thankfully some thought has gone into accessing the key exposure controls. The top-plate is dominated by a large command dial, which is used to scroll through menus, to adjust exposure and magnify an image in playback. In line with the four-way D-pad, the dial changes the settings in the quick menu, which contains up to four user-defined controls. The dial is central to navigating the camera, and operates both speedily and intuitively. Next to the dial is the shooting mode button, which includes three custom modes, the usual PASM options and the video function.

It does not take long to work around the camera's body and its menus, for it is a simple photographer's tool – and this is a refreshing thing. Photographers will appreciate the quick start-up time of less than 2secs from pressing the power button to being ready to shoot.

Disappointingly, though, given the size of the camera, the DP2 Merrill does not include a built-in flash or viewfinder. Both can be purchased as separate units and attached via the hotshoe port.

The camera comes supplied with two low-capacity batteries. Unfortunately, this is not the sign of a considerate manufacturer, but is instead due to the battery life being so poor, to the point that it would be helpful if Sigma threw in another.

8/10

WHITE BALANCE AND COLOUR

Once the behaviour of the camera is understood, it is possible to achieve excellent



Skin tones are spot-on in this portrait taken indoors

colours straight out of the DP2 Merrill. It has seven colour modes, although black & white and sepia are only available when shooting JPEGs. The standard colour mode has a relatively neutral colour rendition, but this is far and away preferable to the overly saturated look offered by many other cameras, which can leave a 'digital' impression. Of course, greater vibrancy can be introduced to images using the vivid colour mode or by manually adding it post-capture using editing software.

I found that in all but a handful of situations I could rely on the auto white balance setting. As I would expect of this camera, recording a custom white balance reading for tricky scenes is a quick process. Overall, skin tones are excellent straight out of the camera, making the DP2 Merrill ideal for portrait work. Landscape

Facts & figures

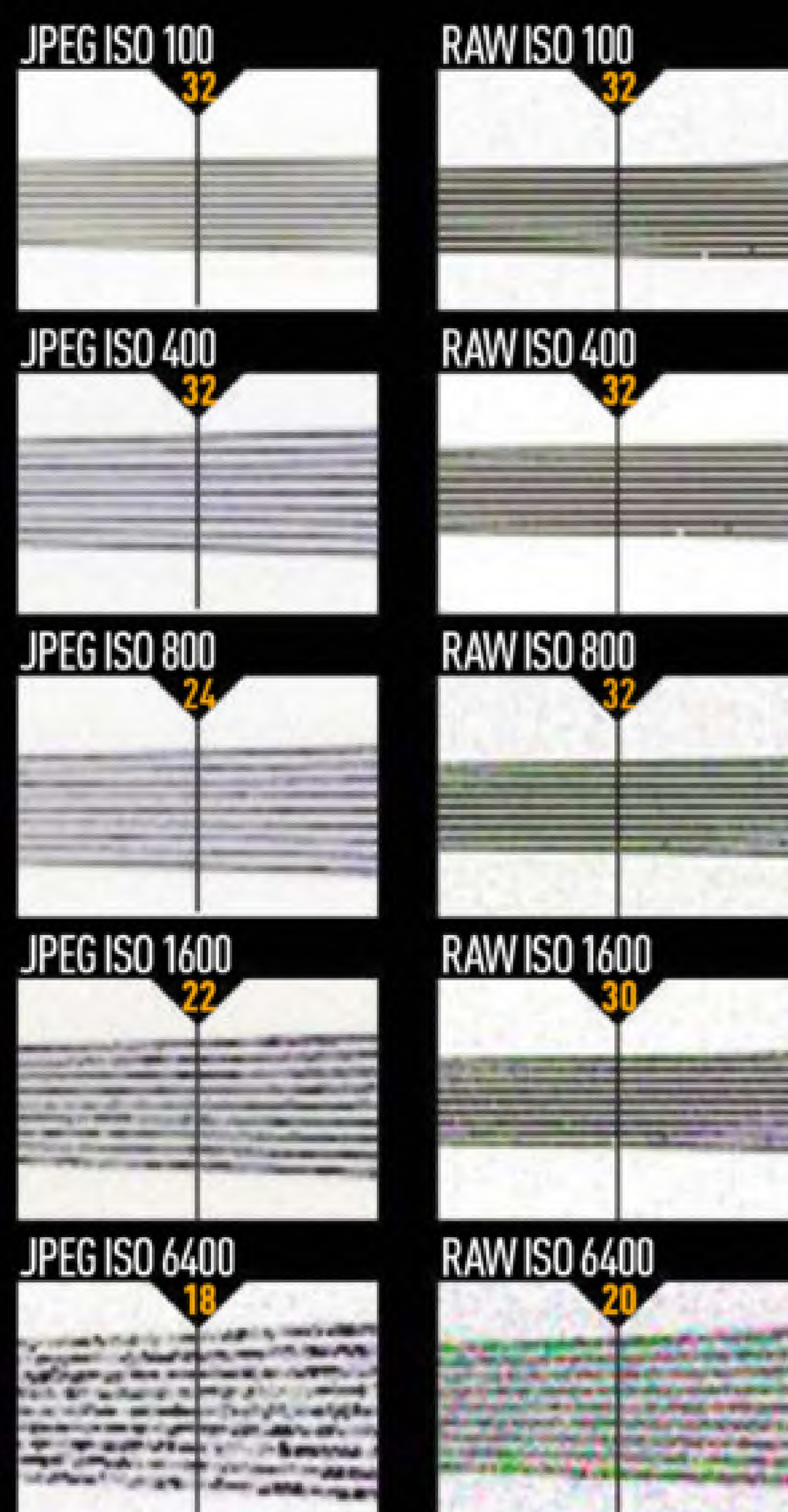
RRP	£799.99
Sensor	23.5 x 15.7mm Foveon X3 direct image sensor (CMOS) with 14.8 million effective pixels in 3 layers (44.3 million)
Output size	4704 x 3136 pixels
File format	Raw, JPEG
Compression	3-stage JPEG
Colour space	sRGB or Adobe RGB
Shutter speeds	30-1/2000sec (varies by shooting mode)
Lens	Sigma 30mm f/2.8-f/16 (equivalent to 45mm), constructed of 8 elements in 6 groups and with 9 diaphragm blades
ISO	ISO 100-6400
Exposure modes	Program, aperture priority, shutter priority, manual and 3 custom modes
Metering system	Evaluative, centreweighted, average and spot
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 6 presets, plus custom
Drive mode	Single and continuous, self-timer, interval timer, unlimited shooting
LCD	3in LCD with approximately 920,000 dots
Focusing modes	Manual, single AF
PC socket	No
Built-in flash	No
Video	480p VGA
External mic	No
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-Ion BP-41
Connectivity	USB 2.0 Hi-Speed, HDMI
Dimensions	125.1 x 66.7 x 59.2mm
Weight	355g (without battery and card)

Sigma, 13 Little Mundells, Welwyn Garden City, Hertfordshire AL7 1EW. Tel: 01707 329 999. Website: www.sigma-imaging.co.uk



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the lens set to its optimum f/5.6 aperture. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



photographers should note that the blues of a sunny sky can be a tad on the cyan side and will benefit from a post-capture tweak. Otherwise, in good light, images generally have an impressively 'authentic' film feel.

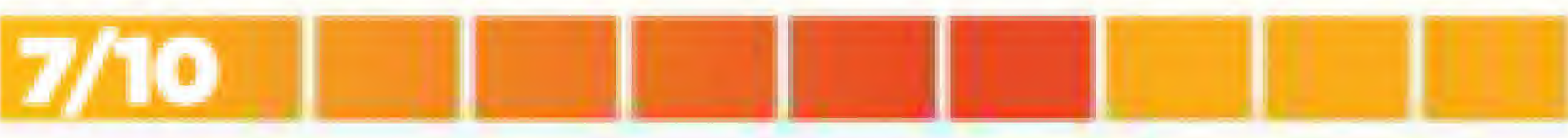
9/10

METERING

Like most cameras, the DP2 Merrill features evaluative, spot and centreweighted metering modes. However, I would like to see the spot metering selectable over a large portion of the frame rather than just the centre. As such, the auto exposure lock (AEL) button becomes an important tool. Once the scene has been metered, the AEL button can be pressed to keep that exposure even when recomposing the frame. To record a different reading,

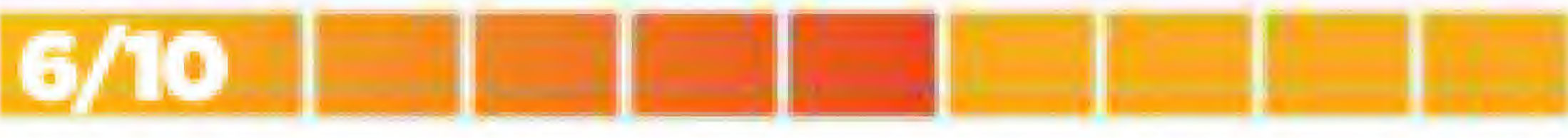


AEL needs to be deactivated again. Alternatively, a half-press option can be selected, so that the reading is only kept as long as the shutter button is half pressed. In the evaluative metering mode, there are few surprises in the way the camera meters for a scene, with a bias towards maintaining highlight detail over shadows. For print-ready images straight out of the camera, it can therefore be worthwhile dialling in up to +0.7EV exposure compensation.



AUTOFOCUS
Although images are sharp, it can take time for the DP2 Merrill to focus. The camera offers one selectable central AF point only, which even in good light requires a quick 'hunt' before it locks onto the point of focus. In low-contrast light, the speed is slowed down further and the camera often does not achieve successful focus at all.

The camera's saving grace is its manual focus functionality, controlled using the focus ring on the lens. It overrides autofocus in the AF/MF option, and in the MF setting a focus distance indicator appears on screen. With the shutter button half-pressed, focus magnification is activated once the focus ring is adjusted. So, for static and slow-moving subjects, manual focus is best.



LCD, VIEWFINDER AND VIDEO
The rear of the DP2 Merrill is dominated by its 3in LCD screen. It has a resolution of 920,000 dots and a good viewing angle. However, I found that its output is not as bright as other similar screens, and its colour

rendition lacks the 'punch' of the final image results. Furthermore, it picks up smudges easily, which can in turn compromise viewing the screen in bright light. There is no viewfinder built into the camera, but the company's VF-21 optical viewfinder can be attached to the camera via the hotshoe port. While video is possible with the DP2 Merrill, it is more of an afterthought, being only 480p VGA format.



NOISE, RESOLUTION AND SENSITIVITY
Most cameras use a Bayer pixel filter arrangement, which has its red, green and blue pixels on a single 'layer'. Establishing the 'true' resolution of a X3 Foveon sensor is complicated in relation to a Bayer pixel arrangement, but in our in-depth investigation of the sensor in AP 8 October 2011, we ascertained that the equivalent resolution as we would understand it is around double the 'spatial' pixel count. This means that although the maximum output is 4704 x 3136 pixels and print size is approximately 15.7x10.5in, the DP2 Merrill's ability to resolve detail is roughly equivalent to a 30-million-pixel Bayer sensor.

Without a doubt, then, the single most outstanding aspect of this camera is its image quality in good light. Images taken at ISO 100 in these conditions contain a class-leading level of detail, up to the 32 marker in our resolution charts. In fact, there is some detail all the way to the end the charts. It is moiré patterning – which suggests a weak anti-aliasing filter – that has at times a dramatic impact on the camera's performance in our resolution charts and

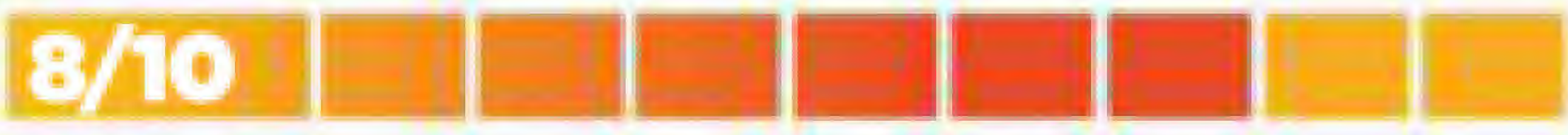
It is clear that to get the most out of the DP2 Merrill, it is essential to shoot in raw format. This is especially the case in low-light scenes like this. The detail in midtones is much patchier and prone to chroma noise in the JPEG file, while a raw file with noise reduction applied is much crisper

stops it from scoring even higher. In real-world images, detail is crisp, thanks in part to the fixed 45mm (effective) lens, and requires little sharpening post-capture. As I mentioned in the introduction, the design of the Foveon X3 sensor compromises the degree of light it can use, and as such its ability to handle noise is, by today's standards, poor. Images up to ISO 200 are largely unaffected, but luminance noise becomes apparent in images at ISO 400, obvious at ISO 800 and distracting above ISO 1600. Unprocessed raw files shot at ISO 3200 and 6400 show a high level of chroma noise, too. With this in mind, I would like to see optical image stabilisation included, which would allow the use of lower ISO settings in more situations.



DYNAMIC RANGE
Looking over my images, it is clear that the DP2 Merrill is capable of capturing a wide range of tones, and holds its own against the competition. Detail in some highlights is not always retained, such as the shine on skin in a portrait or sunlit white clouds in a landscape, but this is not unusual for a camera at this level. In fact, the camera's evaluative metering looks to maintain highlight detail anyway, so this is less of an issue.

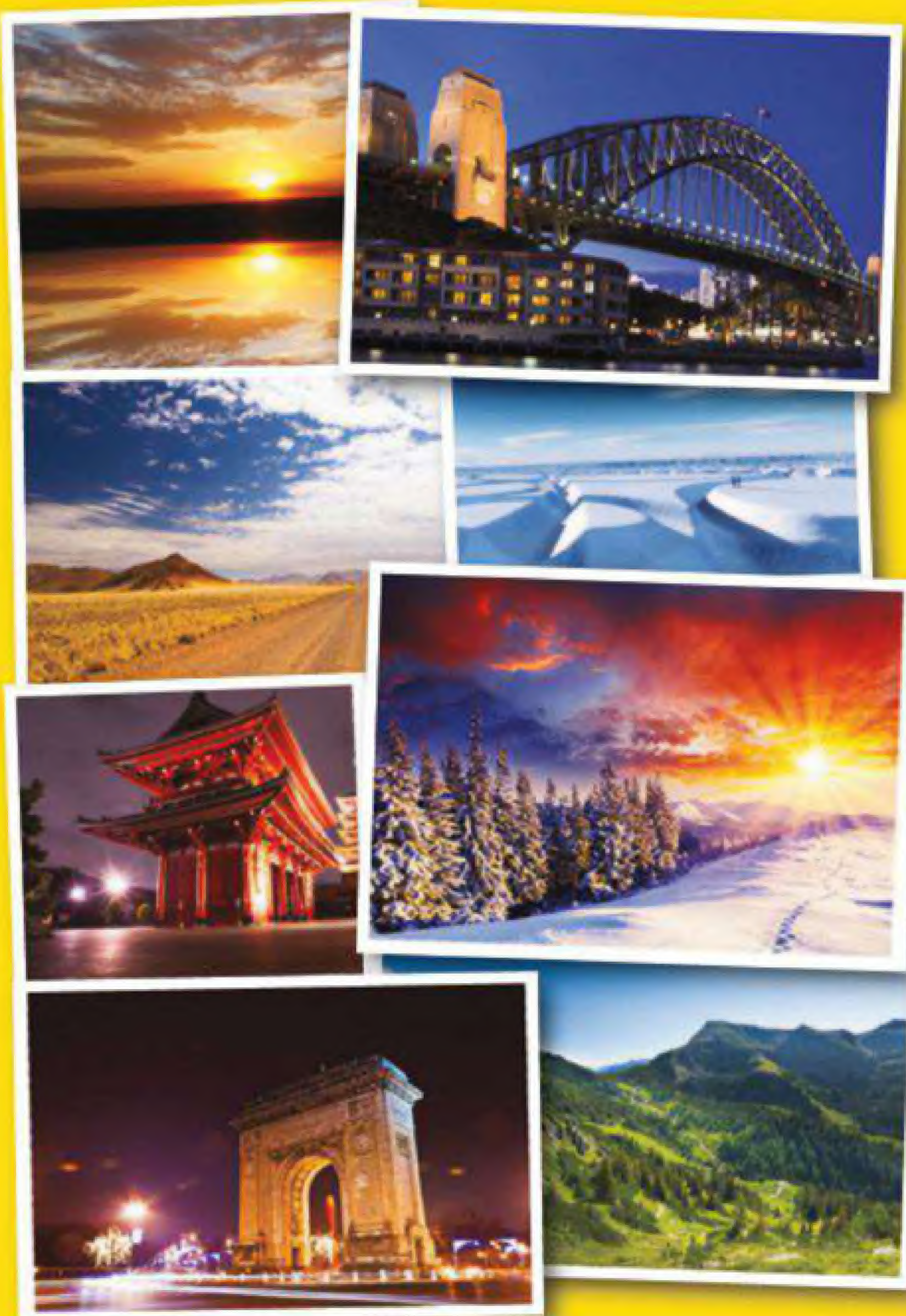
The main concern, however, is that detail in shadow areas is noisy in any setting above ISO 200, so there is less scope to bring back underexposed images and keep them looking 'clean'. The camera does not feature an HDR mode, but auto bracketing over three frames is possible, although a tripod is necessary to use this shooting mode effectively.



Verdict

IT IS clear that Sigma has created a niche camera in the DP2 Merrill. For its intended audience, the camera works very well indeed. In good-contrast light, I have not seen such a high standard of performance from a camera at this level, and the DP2 outperforms many cameras above it, too. Furthermore, its handling when using the command dial is intuitive. However, this is not a camera for those wanting responsive autofocus, fast processing, good low-light performance or a vast feature set. It is simply a photographer's tool, and for that Sigma is to be commended.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as a Compact camera										
Rated Good										
78%										
FEATURES	6/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	7/10									
AUTOFOCUS	6/10									
LCD/VIEWFINDER	7/10									



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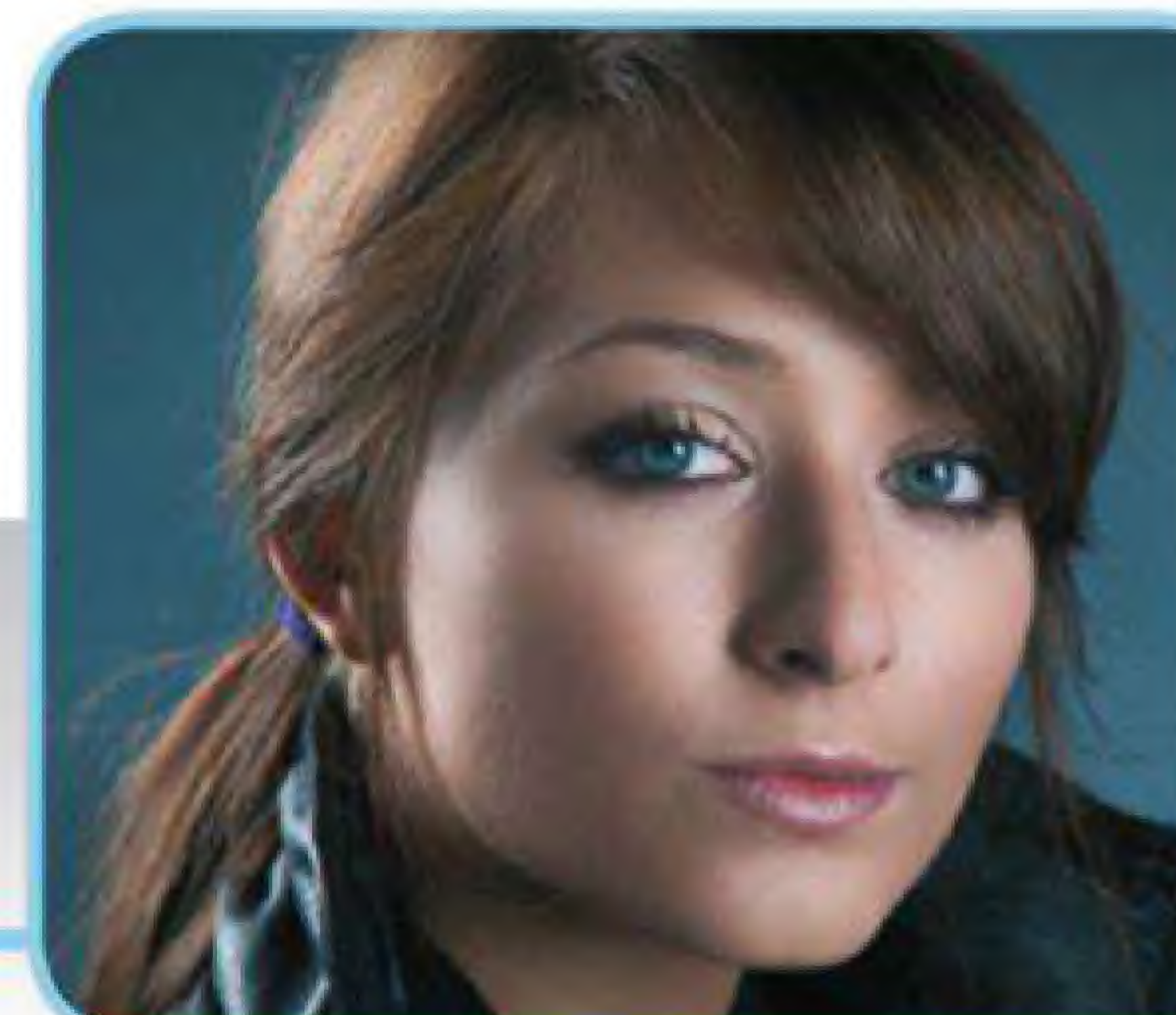
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PHOTOKINA: THE CAMERA DISNEYLAND

BEFORE we launch into this special photokina kit review, it makes sense to explain a little bit about what photokina is, and what it means to the photo industry as well as to photographers. It is a massive trade show held every two years in Cologne, Germany, and although we have the PMA (Photo Marketing Association) show every year in America, and there are shows in Berlin, New York and Yokohama, photokina remains the most important and highly regarded. The Germans think it is important, obviously, but so do Japanese manufacturers, and they will save important products to launch at this event.

If you have ever been to Focus in Birmingham, photokina is physically about 12 times the size, and spread across seven halls, some of which have upper and lower floors. At the show this September there were, according to the organisers, 1,251 exhibitors, and 180,000 visitors, including more than 6,000 journalists. Three of those journalists were from AP.

While many of the products are

announced slightly ahead of the show, some manufacturers managed to avoid the leaks and gave us a surprise, but either way photokina is often the first time we get to see them in detail. More importantly, it is where we get to discuss the new products with the people who design, build and market them.

You will know much of the news already, as we've been running three stories a day on the website and we have four pages of news every week, but this special section is about discovering what is behind the news, and the ideas behind the products. The intention is that you'll get a better understanding of why these cameras, lenses and accessories have been launched, and what they are supposed to do that the older versions didn't.

I hope you find it useful, and that it helps with your buying, or not buying, decisions.



Damien Demolder
Editor

CSC GROWS – IN SALES AND SIZE

WHILE the forbears of the compact system camera market boasted of their tiny proportions, the efforts that went into the miniaturisation process have not been universally appreciated. Small cameras aren't to everyone's taste, so over the past nine months manufacturers have been steadily increasing the size of the models they are launching.

Examples from this year's photokina include the Panasonic Lumix DMC-GH3, with its optional battery grip. Pentax has quietly increased the size of its Q-system body with the Q10, and Fujifilm continues

to produce less-than-tiny X-series cameras. The Lunar shown by Hasselblad seems a deliberate bulking-up of the Sony NEX-7 with a massive, though comfortable, grip that makes the whole thing not much smaller than a DSLR – if at all. The Olympus OM-D E-M5, launched earlier this year, now has full-sized flash units as well as a grip, and while it is still smaller than a DSLR, it is a good bit larger than the firm's Pen models.

While many people use the terms 'compact system' and 'mirrorless' as though they are interchangeable, that idea may have to be reconsidered.

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WI-FI-ENABLED CAMERAS ON THE INCREASE

BY FAR the most noticeable trend at this year's photokina show was Wi-Fi connectivity. Canon, Samsung, Nikon, Panasonic and Olympus were all presenting cameras that had Wi-Fi either built-in, or as an option via a Wi-Fi adapter.

There are a number of ways that Wi-Fi can be used with cameras. The most basic is a wireless connection between a camera and a computer for the transfer of images. Remote live view and remote shutter release via a computer or smartphone are becoming common, as is the uploading and emailing of images directly from the camera.

Previously, wireless transfer was only possible using professional DSLRs and expensive adapters, but now manufacturers are aiming at the consumer market. Those who use a camera phone rather than a normal compact camera can instantly upload their photos to the internet, and more and more enthusiast photographers now share their images online. Wi-Fi is being introduced to satisfy this demand.

Being first-generation technology, manufacturers implement Wi-Fi in their own way. While most compacts have it built-in, as does the new Canon EOS 6D, Nikon still uses an adapter to offer connectivity on its DSLRs. Samsung has cleverly added a Wi-Fi mode to its program dial, allowing quick access to the Wi-Fi settings and features, though others have hidden the Wi-Fi menu, making it slow and awkward to access.

It is surely only a matter of time before Wi-Fi becomes a standard feature.

ONLINE LEICA

LEICA CEO Alfred Schopf hinted that the firm plans to extend Wi-Fi connectivity to future compact cameras 'sooner rather than later'.

But he said the current inability of Wi-Fi to download large image files quickly means the technology will not be making its way into M cameras any time soon. As wireless technology advances, allowing faster transfers of large image files, Schopf suggested we would see it introduced to M models, possibly via an accessory handgrip – in a similar way to the optional GPS-enabled grip for the new Leica M.

'I am not sure how fast we will integrate it,' said Schopf. 'It also depends a little on the market response to the new M system.'



Leica's recent turnaround has enabled it to take risks. So, is an affordable compact

LEICA STEERS CLEAR OF S

IT WAS springtime in Paris 2011 when Leica hinted that the photokina trade show would likely see a compact system camera (CSC) to rival the likes of those from Olympus, Panasonic, Samsung and Sony.

In a meeting with AP, Leica chairman Andreas Kaufmann and CEO Alfred Schopf appeared buoyed by the prospect of extending the firm's appeal beyond the traditional niche rangefinder market.

Fast forward to June 2012. Another city, a different mood. Speaking at the launch of the M Monochrom, the pair were tight-lipped, steering journalists away from any prospect of affordable CSCs, instead stressing that the 'M family' is very high on the agenda.

All came into focus at photokina in Cologne, Germany, last month when Leica unveiled the M-E, a full-frame 'entry-level' version of the M9 rangefinder – costing £3,900. Although Leica has not closed the door on a system camera with an APS-C-sized sensor, this now seems unlikely.

Asked if Leica would ever produce an interchangeable-lens camera with a smaller sensor, Schopf replied: 'I would never deny that.'

However, Stefan Daniel, Leica's head of product management, appeared to rule out Leica taking on the wider market. Daniel

went as far as saying there is 'no way' Leica would ever sell a £1,000 CSC.

Yet it would seem that anything is possible as Schopf added that the M-E is just the company's 'first answer' to the burgeoning CSC market.

Some AP readers were quick to deride the £3,900 pricetag of the 'entry-level' M-E. On AP's website forum, one member quipped that it might be more appropriate for a 'NASA moon rocket'.

Speaking at photokina, Schopf responded by saying that some people will always view Leica products as too expensive, but that '55,000 customers of the M system say a different thing'.

He told AP: 'I am sure that the M-E will find its market.'

Daniel added: 'Of course, there's room for a broader camera portfolio, but we always have to stick to our core brand values. If we were to try to challenge the big guys in a price-performance war, we are still too small. We would immediately be in the [mass market] shark pond with everybody else.'

INVESTMENT PROTECTION

Daniel explained that, as much as anything, Leica must protect the brand investment value of its cameras.

'As a strategy, we try to keep camera



Leica's head of product management Stefan Daniel (right) with M-system product manager Jesko von Oeynhausen

prices quite stable,' he said, adding that Leica has to support its existing users and avoid 'discounting' after launch.

He said that Leica ploughs its sales revenue into research and development programmes for future models.

M9 TO BE PHASED OUT

The M-E, which uses an 18-million-pixel CCD sensor, replaces the Leica M9, which is being phased out – clearing the way for the new Leica M to be crowned the new



Above: By switching to a CMOS sensor, the Leica M can now use the Leica Viso-Flex EVF2 viewfinder



BY SWITCHING from an 18-million-pixel CCD sensor in the Leica M9 and M-E to a 24-million-pixel CMOS sensor in the Leica M, the new camera is capable of a faster readout time, which in turn makes live view possible.

The introduction of live view could change the way photographers use the camera, with the optical rangefinder no longer key to focusing images. This is a major shift for Leica. Live view focusing, as the firm calls it, is focusing manually but using the rear screen to check focus. I would imagine that most photographers will still much prefer to hold the Leica M to their eye for most shots, but the new function will be useful for some landscape and macro work.

The new LCD screen is a much-needed and long-overdue improvement. The M9's screen is now looking very dated. We have all now become used to reviewing our digital images straight after shooting them, and the increased detail visible on the M's new 3in, 920,000-dot screen will make it easier for photographers to do this.

AP COMMENT

Richard Sibley
Technical writer



Perhaps the biggest change for Leica, however, is the ability to use an optional Viso-Flex EVF2 electronic viewfinder. This is the same EVF as used with the Leica X2, and it means that photographers will still get the experience of using a viewfinder but without having to use the camera's optical rangefinder. Also, additional optical viewfinders for wideangle lenses will not be necessary, as the LCD is capable of showing the entire field of view of all lenses.

Finally, 1080 full HD video capture is now possible using a Leica rangefinder camera. It will be interesting to see how this feature is adopted, and whether Leica can compete in this market. With many excellent and exotic lenses available, perhaps the Leica M could gain a cult following among videographers, though it is an expensive option.

system camera on the horizon? AP news editor Chris Cheesman reports

HARK-INFESTED WATERS

flagship digital rangefinder (see *News*, AP 13 October).

Featuring a 24-million-pixel, full-frame CMOS sensor, live view and video functionality, the Leica M is not due to go on sale until early next year, when it will cost £5,100. In a boost for R-lens users, an optional adapter for the Leica M will end years of uncertainty over their usability in future models.

In launching the M-E, Leica has made clear its plan to retain the CCD camera line in a bid to pacify loyal fans. Customers have told Leica they still want the CCD image option 'whatever the advantages or disadvantages', said Schopf.

'You need CMOS to do live view and we need live view to make the camera more versatile and to use our wideangle lenses without additional finders,' added Daniel, who said that he can't see a trade-off in image quality.

Technology for CMOS production has improved over the years, allowing signal-to-noise ratio and the dynamic range to reach a level 'at least as good as the best CCD sensors'.

M-system product manager Jesko von Oeynhausen added: 'We also have integrated intelligent power management inside the sensor... so power consumption is

Above: Leica says the full-frame 'entry-level' M-E rangefinder camera is the company's 'first answer' to the growing CSC market

low, so it is not heating up. That is important when shooting live view [to help cut noise].'

CASH CONFIDENT

In the new Leica M, the company has, for the first time, developed its own CMOS sensor (the M9 uses a Kodak-made CCD sensor). It was developed in a two-year partnership with Belgium-based sensor supplier CMOSIS, which has allowed Leica to tailor it to its own specification.

That Leica now has its own sensor, developed and made in Europe, is crucial to the Leica M's image quality, say bosses.

'We have not been forced to buy off the shelf from somebody else,' said Daniel. 'We are very proud to use our own sensor. It was created from scratch. On occasions people have said Leica is good in lenses, and they do nice mechanics, but in electronics they may not be that good – we can now prove the opposite,' he claimed.

The alliance with CMOSIS is not a one-off, explained Schopf: 'From that sensor partnership with CMOSIS we will generate new developments.'

Leica stresses that it was only able to develop its own sensor thanks to its financial turnaround in recent years. This has taken the firm out of 'emergency mode' and into 'product planning mode', enabling

management to take risks it previously couldn't in such a niche market.

It has also given the firm a stronger hand when negotiating with parts suppliers. The success of the M9, for example, allowed Leica to secure a competitive deal on components for the improved 920,000-dot-resolution, 3in LCD screen used in the Leica M.

Schopf explained: 'Leica is not a mass manufacturer so, in the past, when we turned up at a potential supplier, we told them: "This is the quantity we need." They asked whether it was a month's consumption or weekly. In fact, it was a year's worth.'

FILM NOT DEAD

Cutting-edge technology may be easing its way into future digital models, so does this mean the shutters are coming down on Leica film cameras?

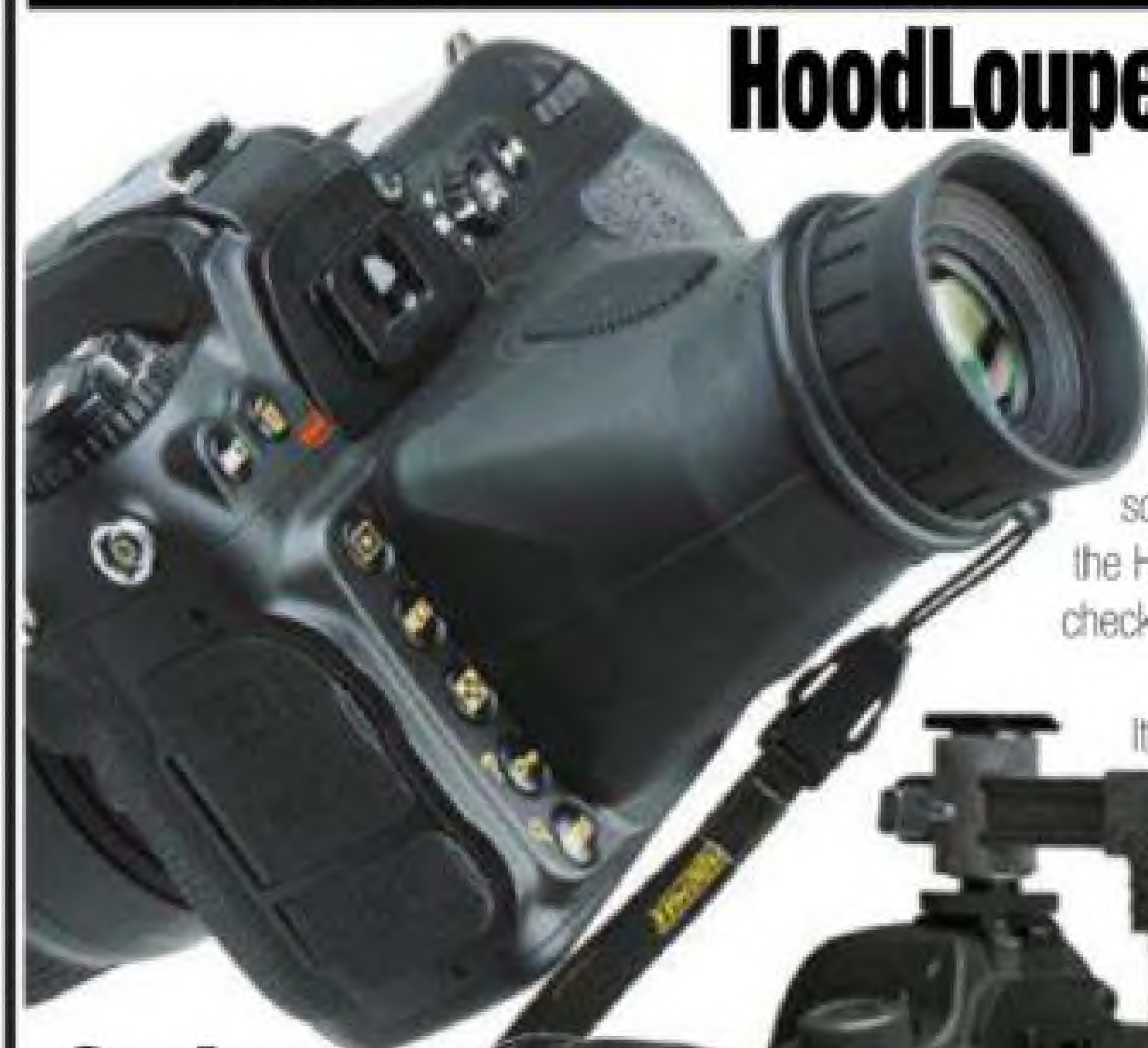
According to Leica, nothing could be further from the truth. The film-based M7 and MP will remain in Leica's portfolio of five rangefinder cameras in production once the last of the M9 cameras are snapped up.

'We sell them at a very stable level. It's surprising even for us,' revealed Daniel. 'As long as we have this demand, we are going to fulfill it... an MP in your hands is a great thing.'

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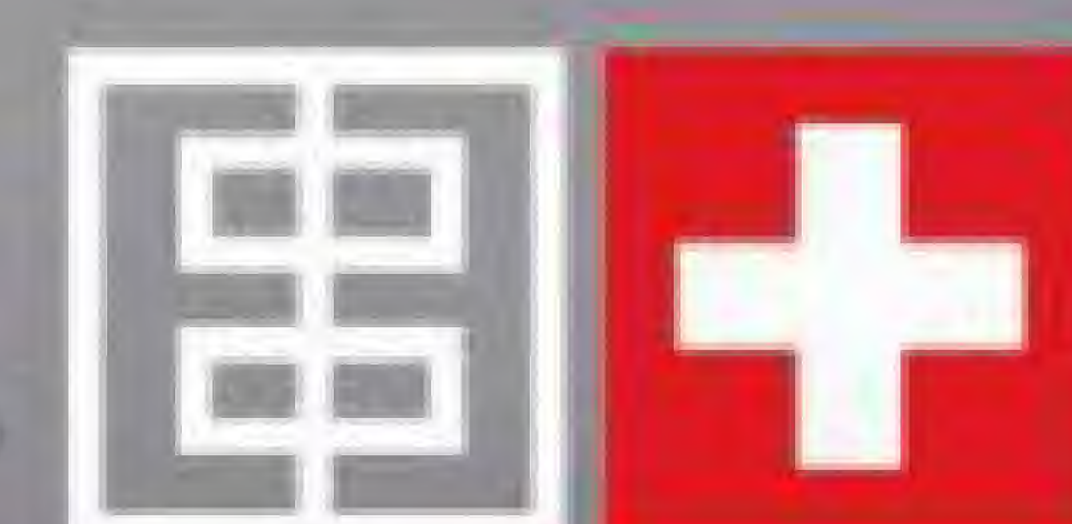
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Head shown with additional 16cm reflector
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NEXT GENERATION MEMORY CARDS

WITH an eye on ever-increasing resolutions and more demand for video, both Lexar and SanDisk announced new products at the recent photokina trade show.

Lexar has introduced a 256GB 400X SD card, which is currently the highest capacity SD memory card available. With mobile devices also demanding increased capacities, the company announced a 64GB 300X Micro SD card and a new 25-in-1 USB 3.0 card reader.

Speaking about future products, Adam Kaufman, product marketing manager for Memory Cards at Micron (Lexar's parent company), said that 'Lexar will produce XQD cards in the not-too-distant future'. Currently, the Nikon D4 is the only camera to use the XQD card format.

He added that UHS II specification could be expected soon for the next generation of high-end SD cards.

Meanwhile, SanDisk announced that it is developing CFast memory cards, which could rival the XQD card format in high-end cameras. The CFast 2.0 specification has a theoretical performance of 600MB/s, four times faster than the highest-performance CompactFlash cards.

SanDisk has already sent CFast2.0 memory cards to camera manufacturers as they design their next-generation cameras.

ANDROID HITS COMPACTS

FOR MANY, the photokina trade show was the first chance to see the new Nikon Coolpix S800c and Samsung Galaxy Camera.

Both cameras use Google's Android operating system, which is more commonly found in smartphones and tablets. This means users can access image-editing and sharing software, such as Instagram, as well as most other available smartphone apps.

Talking to AP about the Coolpix S800c, Jeremy Gilbert, group marketing manager for Nikon UK, said that the company 'wants to draw people, who are more used to taking images on a smartphone, to using a compact camera'.

Samsung's Galaxy Camera has taken Android a step further featuring 3G/4G mobile technology as well as Wi-Fi. This allows photographers to upload images as long as the camera has a 3G/4G mobile-phone signal.

Mr SH Lim said that the camera is 'aimed at the youth market and photo essayists – people who want to document and share their lives with people', with the camera coming with the Instagram app already installed.

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Software will allow lens to be adjusted

SIGMA CLAIMS MORE CONTROL WITH USB

JUST before the photokina trade show, Sigma announced its new USB lens adapter. The small device allows compatible lenses to be mounted and then electronically connected to a computer via a USB lead. Computer software will then allow photographers to adjust certain properties of the lens to their needs.

Of particular interest is the ability to make micro-adjustments to improve the focus of the lens, even at different focal lengths of a zoom lens. Focus limiting can also be adjusted precisely to the photographer's needs.

Speaking to AP, Katzuto Yamaki, CEO of Sigma, also explained that the AF in most Sigma lenses could actually be 15–20% faster, but it is slowed slightly to make it smoother. He said that the adapter would allow 'sports photographers to make the AF faster, but those shooting video could slow it down and make it smoother'.

Switches on new Sigma lenses will allow a photographer's custom settings to be turned on or off. The USB adapter will be available in early 2013, but no price has yet been confirmed.



Sigma's USB lens adapter allows users to customise certain lens attributes

Katzuto Yamaki also told AP that Sigma has developed a new in-house, lens-testing device based on the 46-million-pixel Sigma Fovean sensor. 'Our technicians will soon be able to test a lens in 3–5mins, which is faster than the 45mins it currently takes with our existing machine,' he explained.

'MTF data will be available for every lens we produce. We want to be very open about our products. We are very confident of them.'



CANON SET TO PUT YOUR PHOTOS IN ORDER

CANON has launched an online image-management system designed to enable users to store photos in one place and make it easier to retrieve them, using indexing, tagging and Exif data.

Project 1709 is a cloud-based service that aims to allow people to store 'a lifetime of images' in a single place on the internet.

Rainer Fuehres, head of Consumer Imaging at Canon Europe, said: 'Since the advent of digital photography, people are taking more photos on a range of devices and it has become more challenging to

effectively manage and enjoy these images.'

The system (at www.project1709.com) is integrated with websites such as Facebook, allowing images to be shared with others.

For now, Canon has launched a beta version, allowing consumers to try out the system and give feedback. A full launch of the project is planned for next year, when it is expected to include additional features.

'This platform is designed for the modern photographer, providing instant access to their entire collections whenever and wherever they want,' added Fuehres.

THE X-MAN

Damien Demolder talks to Masasumi Imai, designer of Fujifilm's X-system cameras, about the X-system concept and future plans

AS GOOD as the Fuji X-series cameras might be, I think it is fair to say that a significant portion of their appeal comes as much from the way they look as from the quality of images they produce. The original Fujifilm FinePix X100 created quite a stir on launch and developed a waiting list just on the back of pictures of it online and in print – even before anyone had the chance to test it. A poll put to *Amateur Photographer* readers online suggested that 45% of those who took part were prepared to buy an X100 even before they knew what the picture quality was like – which is an extraordinary endorsement of the product's visual design.

During the photokina trade show in Germany, AP news editor Chris Cheesman and I were lucky enough to meet the designer of the X series, Masasumi Imai, and asked him why he chose to make the cameras look the way they do.

AUTHENTIC CAMERAS

Mr Imai told us that part of Fuji's design concept for the X series is that the bodies should look like what the firm's engineers call 'authentic cameras'. There are a good number of camera designs in circulation, so perhaps saying that X models should look authentic may not at first explain fully what the company means.

Mr Imai continues: 'When I was a child I remember seeing my father's SLR camera and knowing, just by the way it looked, that it was a serious professional model. A product can communicate so much just from its appearance, and I wanted the X100 to look just like everyone's idea of what a camera should be. We did some research in Japan and asked people what was important to them when buying a camera. They said design was the most important aspect, followed by size and the desire for the product to last a long time, so we designed the X100 with these things in mind.'

The X series, and particularly the X-Pro1, hints at the inspiration Fuji has taken from cameras of the past. Mr Imai tells us that he studied many classic cameras to see what design elements worked well. 'I could see that Leica had got most things right in the 1950s when it introduced the M system, but I was also inspired by the Fujica 2 rangefinder from the early '70s, the Minolta SR-1 and the Ikonta cameras,' he said. 'I found that the best systems used an aperture ring on the lens barrel that could be operated by the fingers of the left hand and had a rangefinder window in the corner.'

When Mr Imai spoke about camera size, my automatic reaction upon listening to a compact system camera maker was to assume he was talking about miniaturisation, although this might also seem strange given that Fuji has made a relatively large set of cameras and lenses. Mr Imai, however, was not talking about making the camera as small as possible, but making it the 'right' size.

Compact system cameras (CSCs) are very popular in Japan and also in parts of Europe, but not in the USA. That's because some people think the bodies are too small to use properly or to be taken seriously, so while the original CSC manufacturers have worked hard to make their systems as small as possible, it might be their diminutive scale that prevents them being successful in every region.

'I wanted to make a design that would have worldwide appeal,' said Mr Imai, 'and that is not only about the look but also about the size of the body, the size of the sensor and the size of the lenses. America is an important market, but small cameras are not popular there. This is part of the reason why we chose to make the X-Pro1 the size that it is.'

We asked Mr Imai about the early design stages for the camera system, and whether there had been a modern design of the X series at the planning stage. 'When we started we had different designs, and had to choose between making a very modern-looking camera or something with a more traditional style,' he said. 'There were plans for a modern camera, but we decided instead that we wanted to make a camera that stood out.'

FURTHER DEVELOPMENT

We also talked about further development of Fuji's camera systems, and about whether the company would stick to a similar design concept in the future. We talked about

a digital TTL camera that would fit the X-system concept, and while there were nods and interested looks, the Fuji men were not giving anything away.

When we moved onto the subject of full-frame and medium-format cameras, there was more animation and more than a hint that the company is working on the idea of a full-frame model. Mr Hiroshi Kawahara, product planning unit operations manager, told us that they are testing a sensor and a processor together, but that the plans for what the body would look like had not been finalised, although it seemed likely that it would reflect the style of the X series. He said that when it would be launched was a question of how the firm's priorities would pan out in the future, and that no date has been set.

The men were interested in our medium-format discussion, and referred to the medium-format film models that the company produced in the past. This is a subject they have clearly been discussing for some time, and they asked under what conditions we thought a digital medium-format camera would be successful. Price is a serious issue, being the main hurdle for

'Medium format is a subject that Fuji has clearly been discussing for some time'

enthusiast photographers. Fuji's concern is that the market would be quite small. 'There are not many professional landscape photographers,' Mr Kawahara said.

THE NEXT STEP

Fuji's next step for the X series seems undecided, and while the engineers and designers appear to want to maintain the high quality and high values of the system, those responsible for selling it want a lower-end model at a mass-market price. It's a difficult decision to make.

For me, the X series needs to maintain its air of quality and high-end image performance to retain the prestige it has acquired and which makes it so desirable. The new X-E1 is cheaper than the X-Pro1, but this is due to the lack of an optical viewfinder. That's fine, and about as far as the company should go, in my opinion, but that's probably why I write about cameras and don't make a living from building them! **AP**



Above: Mr Imai's sketch of what a modern Fuji X100 might have looked like

Right: Masasumi Imai, the designer of the Fujifilm FinePix X100

Below: It was cameras such as these that helped to inspire Mr Imai's design





X-E1

FUJINON ASPHERICAL LENS
SUPER EBC XF 18-55mm 1:2.8-4 R LM OIS PZ

Fujifilm
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1:4.5 18-55mm



AP hands-on

Hasselblad Lunar

The **Lunar** is the new €5,000 mirrorless camera from **Hasselblad** that is based on the Sony NEX-7. **Richard Sibley** speaks to the company's new-business development manager about the camera and tries it out for himself

IT IS difficult to keep anything a secret these days, but if there was one camera that took everybody by complete surprise at the recent photokina trade show it was Hasselblad's new Lunar – a mirrorless, interchangeable-lens camera.

The Lunar is the result of a partnership between Hasselblad and Sony that sees Hasselblad using Sony electronics in the new camera. In fact, the Lunar is essentially a Sony NEX-7, sharing not just the 24.3-million-pixel CMOS sensor, 3in LCD and OLED electronic viewfinder, but also the Sony E mount from the firm's NEX compact system camera range.

Keeping the camera a secret was apparently no easy task. Luca Alessandrini, Hasselblad's new-business development manager, explained that the design office in Italy had blacked-out windows, no company name on the office doorbell, and that prototype and design mock-ups of the cameras were transported in carrier bags. No photography of any designs or prototypes was allowed, as the company didn't want any digital images finding their way onto the internet. Even the pictures in the product guide that were given away at photokina were design drawings and 3D renderings.

When the camera was announced, it took most of the photographic industry by complete surprise – as did the price. When it becomes available in the first

quarter of next year, the Lunar will cost at least €5,000. This is because the camera has been built from premium materials, including carbon fibre and titanium, with a range of exclusive handgrips and finishes available for special order.

With such a buzz surrounding the camera, AP was eager to find out more.

PHILOSOPHY AND DESIGN

One of the first points raised by Hasselblad was that this is not a mere 'rebranding' exercise. Alessandrini wished to make it clear that this is a Hasselblad camera, not a rebadged Sony NEX-7. 'If you take a Panasonic camera and another camera that we all know, and you take pictures [of the cameras] from the top, the rear and the side, they are exactly the same,' he said. 'They are manufactured using the same materials, on the same assembly line. We are talking about something very different – a partnership.'

Although the core of the Lunar may derive from the Sony NEX-7, it is only the camera's electronics that come from Asia, with 20 different suppliers from around Europe producing the other parts and materials. The camera is then assembled, calibrated and the firmware added in Sweden by the same workers who manufacture Hasselblad's H-system cameras.

What is very clear from the design of

BUILD AND HANDLING

FROM the short time I had to examine the Lunar, I found that the camera handled well. Although opinion seems to be divided about its looks, the camera is very well balanced and comfortable to use. I tried out a Lunar with a Sony LA-EA2 phase-detection adapter mounted to a Sony 24-70mm f/2.8 lens. The adapter allows Sony Alpha-mount lenses to be used on E-Mount NEX cameras, with a phase-detection sensor built into the adapter.

When the combination is mounted on the Hasselblad Lunar, I found it felt far better than when using the same combination on a NEX-7. The large contoured handgrip of the Lunar made it feel like an SLR, and the Alpha-mount lenses don't feel out of place when mounted on the camera. It feels more akin to using an enthusiast-level Sony SLT camera, albeit one that costs nearly €5,000.

AT A GLANCE

- 24.3-million-pixel CMOS sensor
- Bionz processor
- ISO 100-16,000
- 10fps shooting
- 25 AF points
- 3in LCD
- OLED electronic viewfinder
- Weight approx 420g

the Lunar is that Hasselblad is entering the mirrorless system camera market with an almost entirely different approach from that of most manufacturers. 'Sony has a philosophy, that smaller is better, but we have a totally different design approach,' says Alessandrini. 'So we decided as companies to share the best of our worlds. By talking to us they learn a little bit more about photography and how cameras should behave and handle, and we learn more about their amazing electronics experience.'

Alessandrini continued: 'We looked at the market and asked, "What is lost or missing in the camera industry in the last 50 years?" I'm very fond of old SLR cameras. I love the touch, the feel, the knobs, the clicks, the little things. It came to my mind that what we have lost is the true genuine style of the old SLR cameras. In those days there were perfectly balanced, fantastic-quality cameras. We wanted to get back to the old style of perfectly balanced SLR cameras. Mirrorless cameras are too light. Between 400g and 500g is the right weight for this type of camera.'

'Compact system cameras look like the old style, but they haven't changed the rear,' he added. 'It looks like a compact camera. They use plastic and the feeling is not there. Nothing is done with solid metal. They use stamps or stickers. And the light weight is also a problem. If you want to hold

'What is very clear from the design is that Hasselblad is entering the mirrorless system camera market with a different approach'



a camera like a proper camera, you have to buy an accessory [grip]. Isn't that crazy?'

The reason that the camera costs €5,000 is down to the materials used. Alessandrini proudly asserted that, 'The best materials in the world at the moment come from two industries – aerospace and racing cars. Here what you see are exactly those materials.'

Indeed, the body of the Lunar is made from a combination of aircraft-grade aluminium and the same type of carbon-fibre moulding found in racing cars. The combination produces an extremely strong camera body, but one that is lightweight given the size of the camera. Similarly, the dials on top of the camera are made from milled titanium, with striking small details such as the word 'Hasselblad' included in the circular top of the dials. There really is no expensive spared when it comes to detail.

Hasselblad has not used paint or stickers on the camera. Instead, everything is edged or anodised. The idea is that the camera body won't wear and look old in a photographer's bag. Of course, all these refinements come at a hefty price that will put the Lunar out of the range of most enthusiast photographers.

LUXURY FINISHES

While the premium body components have a job to do, there is also a hint at luxury. There will be a number of different

The above images are all 3D renderings of the Hasselblad Lunar, each showing one of the various different grip materials that will be available for the camera

handgrips available, with a choice of differently coloured leathers and alternative woods, including one that is used to make the steering wheels of Maserati sports cars. The wood has been specially treated with a finish that makes sure it doesn't become slippery if your hand is slightly sweaty.

If this level of quality isn't enough, then there is a range of custom finishes, including 'Antique Gold' which uses 24-carat gold plating. And that's without mentioning the optional crocodile and snakeskin grip options! Prices for these finishes will

obviously go way above the €5,000 quoted for the standard Lunar model.

ELECTRONICS

There has been some negativity surrounding the Lunar regarding the fact that it uses the electronics from the Sony NEX-7, a camera that is around €4,000 cheaper. On the prototype version that I used – which I was assured would be very close to the final retail version – the camera was also controlled in exactly the same way as the Sony camera. The arrangement of buttons and dials was virtually identical, as were the on-screen displays and menus.

Whether or not these will remain when the camera goes on sale is unknown, but Alessandrini was keen to emphasise that the electronics used in the Lunar had been optimised by Hasselblad, particularly regarding the colour performance of the camera and the lens profiles. Despite the cost of the new camera, however, the more entry-level features of the NEX-7 will remain.

LENSES

Although the Lunar uses the Sony NEX E mount, there was a lot of talk about what lenses the new camera will be able to use. Currently, Hasselblad has no plans to develop its own lenses specifically for the E mount. As for being able to use existing Hasselblad medium-format lenses, Alessandrini said, 'We are looking at it, but are not sure. With adapters now anything is possible, but at the moment we are still evaluating this.'

For now, the 18-55mm f/3.5-5.6 kit lens that will be available with the camera will bear the Hasselblad name on the lens rather than Sony. **AP**

Camera boss outlines future

OLYMPUS RIDES OUT TURBULENT YEAR

OLYMPUS remains bullish about its camera business and dismisses any suggestion that Canon, which entered the compact system camera (CSC) battleground in July, poses a threat.

Although Canon's EOS M boasts a larger imaging sensor than Olympus's own micro four thirds models, Akira Watanabe, manager of the SLR Planning Department at Olympus in Tokyo, told AP that he sees Canon as targeting the mainstream 'consumer' rather than the serious enthusiast.

Watanabe said the relatively small sensor on Olympus models is an advantage, as it allows the firm to keep camera and lens size down.

Having a competitive edge would seem a vital ingredient in the increasingly cut-throat interchangeable-lens camera arena of 2012 and beyond.

Furthermore, Olympus has had to deal with almost a year of speculation over whether it will join forces with another company to raise cash in the aftermath of huge accounting irregularities and widening group losses. As we went to press, Olympus signed a capital alliance deal with Sony, which involves 'collaboration' on cameras.

PLANNING AS USUAL

Despite the uncertainty, it seems that, as far as its camera division is concerned, the firm remains focused.

Asked if the speed of Olympus camera development slowed amid the speculation, Watanabe replied: 'It is a management issue and there is no negative or positive impact on development or planning – no impact.'

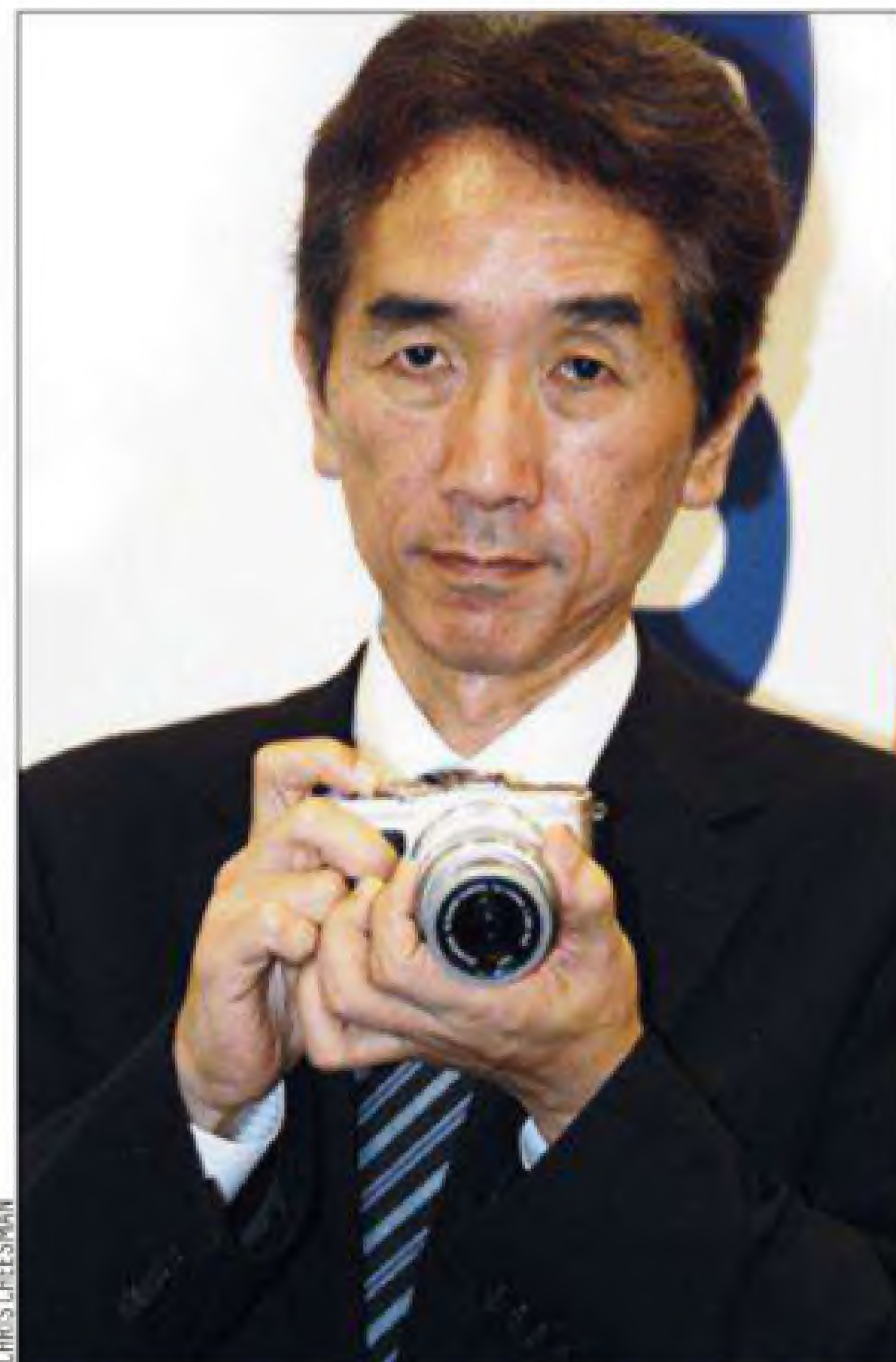
Olympus hails CSCs and high-end compacts as the way forward. They are a key focus in Olympus's corporate strategy in which it plans to boost unit sales of interchangeable-lens cameras by 180% by March 2017.

Watanabe said CSC technology will increasingly trickle down to compact cameras. Higher up the chain, the new Pen E-PM2 and E-PL5 have already borrowed processing technology from the OM-D E-M5.

While he was guarded over future developments, Watanabe said the firm would seek to improve continuous AF in CSCs. He also hinted at a 'very big jump' in the performance of electronic viewfinders (EVFs) over the next three years.

'At a certain point most people will be satisfied with replacing their optical finder with an EVF,' he predicted.

Olympus still has work to do to win over consumers in countries such as the US, where CSC take-up is low compared to the



Watanabe stressed the importance of developing small bodies and lenses

near-'50%' share [of interchangeable-lens cameras] in Japan.

Yet Watanabe remains upbeat. Reflecting on a busy 12 months, in the firm's annual report he writes that Olympus has been 'uncompromising' on image quality since the launch of the OM-D brand.

'We also introduced five-axis image stabilisation... We overcame a weakness of mirrorless cameras by achieving the world's fastest autofocus...

'We engaged in technical development of the OM-D in parallel with development of the Pen series and are confident that we have succeeded in building into the project performance that meets people's expectations for the OM brand.'

E-SYSTEM FUTURE

The future of the E-series DSLRs, however, remains unclear. The E-5 was announced more than two years ago. For now, Olympus will only say it is working on a new camera body to 'fully utilise' the focusing performance of its four thirds DSLR lenses and plans to 'accelerate development of high-grade lenses for micro four thirds systems'.

It has been careful not to declare whether the new model will be a DSLR or a mirrorless model.

What is clear, though, in light of the smartphone revolution, is that Olympus plans to shift away from low-end compacts. This will be 'mainly based on price point', said Watanabe, pointing out that 70% of the compact market consists of models 'below €150'.



Steven Brierley showing off Harman's pinhole offerings

PINHOLE GALORE FROM HARMAN

HARMAN Technology says it is set to begin production of its 10x8in Titan pinhole camera this month, and expects sales to begin in late November, with the body priced around £360. This latest large-format model follows on the heels of the company's original Harman Titan 5x4in, released at the beginning of 2012 and designed in collaboration with Walker Cameras.

As with the original version, the new model is made from ABS moulded plastic and features dual spirit levels. The new 10x8in version also has dual tripod mounts, but these have been given a more substantial foot design to support the larger body.

The camera comes with a 110mm 'lens' cone (15mm extreme wideangle in 35mm terms). The 5x4in pinhole model has a lens with an angle of view more like a 20mm.

NEW LENSES

The company also used the photokina show to reveal a pair of new lenses that had been promised for the 5x4in Harman Titan. The new lenses have focal lengths equivalent to the length of the cone (the distance between the film and the pinhole), with one being a moderate wideangle 110mm f/250 (£67.60) and the other being a standard 150mm f/288 (£74).

There is also a blank holder that fits on any of the cones, so that users can create their own pinholes (around £12).

Steven Brierley, sales and marketing director at Harman Technology, tells AP that the company is also working on an educational pinhole kit for primary school children that will fit into a project that covers art, science and design technology. Children will be able to use the kit to build their own camera, decorate it, punch a pinhole, and expose and develop a paper image.

Visit www.harmantechology.com.

SNAP SHOTS

● Plustek is to introduce a new medium-format film scanner that deals with both 35mm film and 120 frames of up to 6x12cm. The Plustek OpticFilm 120 has a 10,600dpi input resolution and can output at a maximum of 5300dpi, in up to 48-bit colour and 16-bit greyscale. Built-in infrared scanning helps with dust removal, and the product comes with LaserSoft's SilverFast Ai Studio 8. Due to arrive later this month, the scanner will sell for around £2,000. Visit plustek.com.

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IMPOSSIBLE SHOWS ALMOST IMPOSSIBLE 10x8IN FILM

IT CURRENTLY requires 300 times more work than its usual products to make, and 50 man hours, but Dutch firm the Impossible Project is hoping to get production of its new 10x8in instant film a little more streamlined in the near future. So far, the company has made only 200 packs of the film, and with each box of 10 sheets costing £133, you might think it would be lucky to find 200 customers.

If you are new to 10x8in photography, you'll need a 10x8in Polaroid film holder, as well as a 10x8in processor – neither of which is in production, forcing users to turn to the second-hand market.

When a film costs over £13 per shot, you might like to think its performance would be more reliable than some of the Impossible Project's previous materials, and Impossible's Marlene Kelnreiter assures us that the new material is stable and predictable. While the material is intended to deliver a positive print as well as a negative, Marlene tells us that a sepia effect can be achieved by leaving the negative and positive images stuck together for more than two hours.

Someone not too concerned with the worries about consistent quality is Austrian photographic artist Otto Hainzl (ottohainzl.at), who AP bumped into outside the photokina halls one evening. 'I am going to use it for portraits,' he told us, 'and if each



Top: Marlene Kelnreiter shows off a 10x8in print. Above: Otto Hainzl with his box of 10 sheets of film

sheet is not exactly the same as the last, I don't mind too much. For me, it is part of the uniqueness of the image – I like the idea that every shot is a one-off.'

JOBO LAUNCHES FILM AND PRINT PROCESSOR

JOBO used photokina to launch its first new film and print processor in 20 years. The new Jobo CPP3 is a semi-automated processor that allows both film and paper to be processed with the CPP3 fully controlling processing time, agitation and temperature control.

The processor's electronic control can save up to 50 presets for different temperatures and timings, so development times for different films and papers can be pre-set and saved.

An optional extra is the Jobo Lift, which is a simple handle and pivot that allows the chemicals to be poured directly from the tank back into its bottle, and the new chemicals poured in, which reduces the risk of spillage.

Rodney Bates, of distributor Firstcall Photographic, thinks the Jobo CPP3 will be popular with both keen analogue photographers and minilabs, which will now be able to develop certain films such as E-6 slide film in far smaller quantities than in the past.

The Jobo CPP3 is compatible with existing Jobo film and paper tanks and will cost £1,989 when it goes on sale later this year, with the Lift accessory being an additional £290. For more information see www.firstcall-photographic.co.uk.



SNAP SHOTS

● Fujifilm has added the Instax Mini 8 to its range of instant film camera models. Available in five colours, including black, the camera produces 46x62mm prints and carries a new, 'high-key photo' feature, which produces a bright image. Prints cost about 75p each and the camera runs off two AA batteries.

ILFORD RELEASES BLACK & WHITE INKJET PAPER

ILFORD launched five new inkjet printing papers in its Galerie Prestige range while at photokina, including one designed specifically for black & white digital prints.

The Prestige Gold Mono Silk paper uses a 270gsm base, which is meant to replicate the feel and weight of traditional darkroom papers. The fibre-based paper has an acid-free base and a nanoporous coating, which absorbs both dye and pigment ink, allowing it to dry quickly. However, it is the D-Min and D-Max values that will impress photographers, as they allow for very deep blacks to be printed, along with bright whites.

The paper is expected to go on sale in November and will be available in a range of sheet and roll sizes. Initially, the Gold Mono Silk paper will come in A3 size, with limited-edition packaging featuring an image by Sebastião Salgado.

Also announced were Galerie Prestige Gold Cotton Smooth 330gsm and Textured 330gsm, and Galerie Prestige Fine Art Smooth 220gsm and Textured 220gsm.



NEXT GENERATION EVF FROM EPSON

TUCKED away at the back of Epson's stand at photokina was a demonstration sample of the new UltiMicron LCD screen, with an XGA resolution of 1024x768 pixels and an RGB colour filter. This gives a total of 2,361,600 dots, which matches the current resolution of Sony EVFs.

The tiny LCD screen measures just 0.48in on its diagonal, and there is a possibility that it will end up in the next generation of Olympus micro four thirds cameras. Epson currently provides the EVF in the Olympus OM-D E-M5, as well as the accessory finders used by Olympus and Leica.

Epson states that the new UltiMicron panel has the 'ability to recreate smooth gradations and a natural softness', while 'the use of a colour filter prevents the colour break-up that tends to occur with other colour systems when shooting fast-moving subjects and while panning'.

METZ REVEALS STUDIO FLASH

METZ is to launch a range of studio flash heads for the first time. Under the Metz Mecastudio branding, the studio flash heads will consist of enthusiast Basic Line and professional Top Line models.

The two Basic Line flash heads are the BL-200 and BL-400 with 200W/s and 400W/s power outputs respectively, while the Top Line TL-300 and TL-600 offer 300W/s and 600W/s.

In addition to the extra power output, both Top Line heads have a touchscreen control menu and a USB input that will allow firmware changes to be made by the photographer. The Basic Line has a more conventional LED display and buttons. Both ranges will use a standard Bowens-style S-mount bayonet.

Kits will be available for each model, consisting of a pair of matching flash heads, sync lead, two air-cushioned stands and an appropriate carry case. The Top Line kits will also come with two softboxes, while the Basic Line kits will include a reflector and a black/white umbrella.

Prices are unavailable, but the flash heads are expected to be on sale later this year.

SNAP SHOTS

● Sigma currently has no plans to add Wi-Fi or 3G connectivity to its cameras. Speaking to AP, Kazuto Yamaki, CEO of Sigma Corporation, said: 'It is an interesting idea, but we have no plans for such a camera. There are many interesting features, but we only optimise for better image quality'.

● Lensbaby has announced the new Lensbaby Spark. The new budget selective-focus 50mm lens will cost £79. Look out for a review in AP shortly.

SILVER-HEAVY B&W FILM

GERMAN film-maker Adox has launched a new silver-heavy 135 film that it says is similar to Agfa's long-gone APX Pro.

The company claims the volume of silver in its Silvermax emulsion produces a denser black and a wider tonal range than most black & white films. When processed in the company's Silvermax developer, it is said to produce up to 14 zones, an extremely low fog level and very fine grain.

One bottle of the liquid developer is said to be enough to handle six rolls of the film at a working dilution of 1:29 (10½mins at 20°C.)

Coated on a clear triacetate base, the film is suitable for reversal processes to create black & white positive slides. The company is working on producing a home-processing reversal kit, though

admits it is some way from simplifying the current 180min, 10-bath process that involves secondary exposure.

A second film, called Color Implosion, offers three completely different looks according to the speed at which it is exposed. With a native rating of ISO 200, the film produces a high-contrast effect, but when rated at ISO 100 the style is low-contrast and warm, while at ISO 400 the film produces a bleached-out effect.

A C-41 colour negative film, Color Implosion does not need push- or pull-processing to create the effects, as they rely solely on under and overexposure.

Both films can be ordered from fotoimpex.de, although London-based Silverprint is currently testing the films with a view to stocking them.



FOTOSPEED PLANS NEW ADDITIONS TO ITS ALTERNATIVE PROCESSES

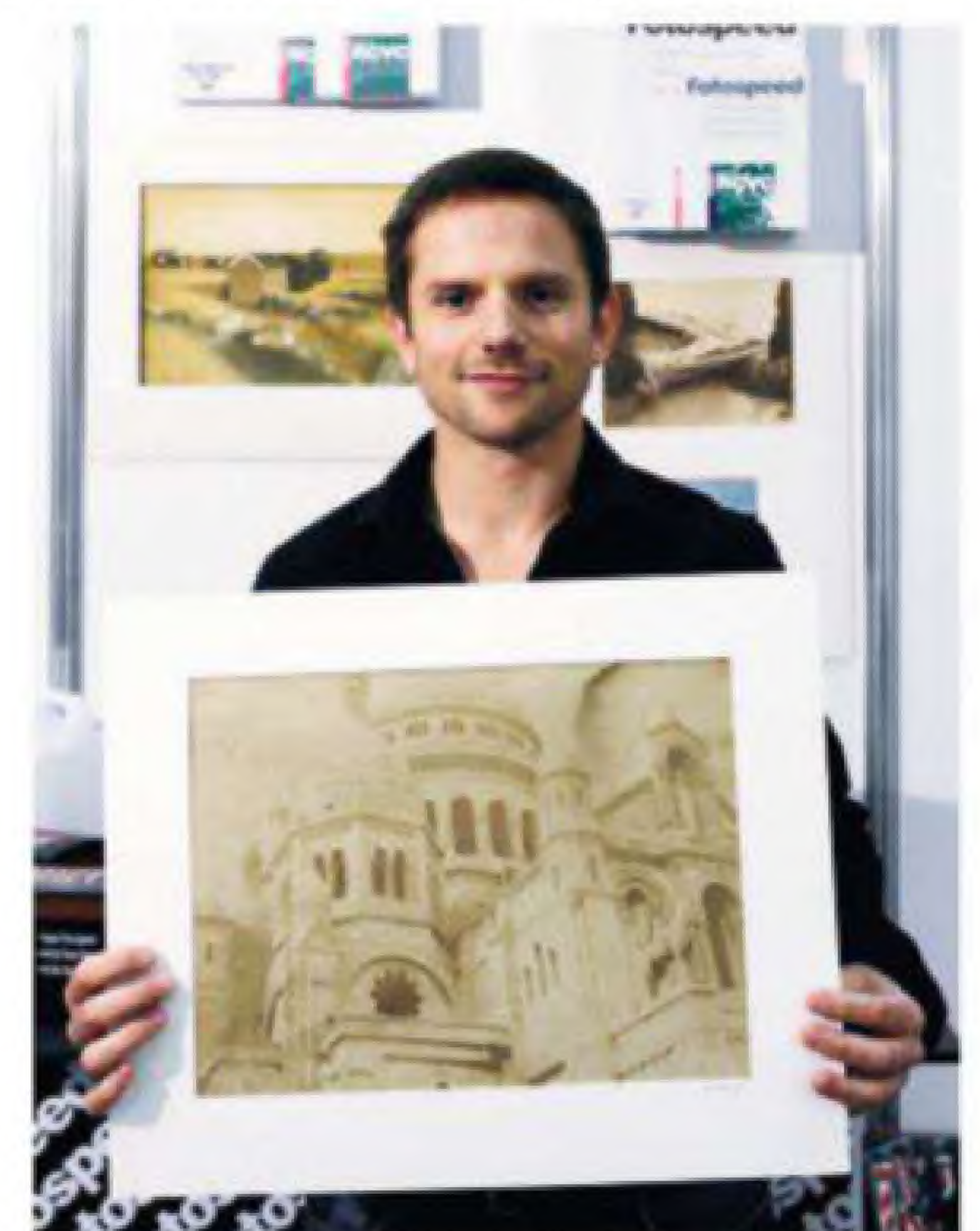
UK CHEMICAL and paper company Fotospeed is considering expanding its range of alternative-process kits by adding platinum and palladium to the four all-in-one packs it already produces.

Fotospeed's Toby Herlinger says there has been a resurgence of interest in alternative processes, especially from photography and art students for whom these are new ideas rather than old. He added that an estimated 40% of the enquiries he received at photokina were about darkroom products.

The company currently supplies kits for salt printing, cyanotypes, argyrotypes and gum bichromate prints, and will soon be adding a palladium kit and a palladium toner.

Toby tells us that the company wants to produce a platinum kit, but the price of the metal at the moment makes it prohibitive.

'We will do one,' he says, 'but not right now. It would be just too expensive.'



Fotospeed's Toby Herlinger with an example of a salt print



New camera aimed at 'photo essayists'

PHOTOSHOP BUILT-IN: SAMSUNG GALAXY CAMERA

IT WAS only a matter of time, but it's surprising just how much time, and how slowly the photographic equipment market can move sometimes.

For at least two years, the so-called 'smartphone' has been offering consumers reasonable picture quality as well as the means to edit images and then post them online from anywhere there's a mobile-phone signal. Even the most modern cameras with built-in Wi-Fi need you to return home, or drop into Starbucks, to upload or email a picture, but still the comprehensive editing facility is missing.

The idea behind the Samsung Galaxy Camera, according to Sun Hong Lim, vice president of Sales and Marketing, is to combine the best parts of a mobile phone and the best of a compact camera. The company appears to have taken the lens and sensor unit from the WB850 and stuck it on the Galaxy S III phone – using the phone's first-rate 4.8in HD screen and the same 1.4GHz quad-core processor.

When asked who the Galaxy Camera is aimed at, Mr Lim said: 'Young people will like the Android operating system because it is familiar, but the concept is aimed at photo essayists – people who want to document their lives and activities to share with others. Of course, there are many apps already on the Google Play store, but we expect new apps to be developed especially for this camera. We will share the developer kit freely, so anyone can create an app.'

The critical point about the camera is that it runs on Android, an operating system

that anyone can write for to create mini applications that users can choose to install or not. The camera will come preloaded with Instagram, the highly popular shooting and editing application that can apply 'artistic' effects to your pictures.

More serious photographers will be able to download a light version of Adobe Photoshop for free, that will allow cropping, contrast, brightness, colour and sharpening controls to be accessed on the camera's rear screen. Once the image is edited, it can have a border applied and then be sent straight from the camera to Flickr, Facebook, Twitter or any number of online photo-sharing sites – or simply emailed to someone.



'We do what our customers want us to do' – SH Lim

Bloggers can use app versions of software such as WordPress to shoot and update on the go. The camera can do this because it has built-in Wi-Fi for when you are in a Wi-Fi zone, and 3G or 4G for when you aren't – so you can use the normal mobile-phone network.

AP would certainly have been glad of such facilities at the photokina press conferences, as it would have made our online reporting much easier, quicker and we wouldn't have needed laptops. With all the word processing, photo editing and connectivity of the Android system, it will be like having a laptop with a compact camera built-in.

Mr Lim would not be drawn on whether he expected the NX series of compact system cameras to shift towards the Android operating system or 3G and 4G network connectivity. His facial expressions indicated that he wanted us to believe that they would, but he wouldn't let on any detail.

'The big screen is an essential part of this Android experience, and it is not obvious how that will work for the NX cameras,' he said. Whether we will get NX with Android, or Galaxy camera with interchangeable lenses, remains to be seen.

Just as Nokia discovered that having its own operating system made it less popular than the companies that had a system open to all, so Samsung believes that adopting the Android system has to make it more acceptable to consumers than a system that makes them learn everything for the first time.

'We do what our customers want us to do,' says Mr Lim, 'and we listen to what they say.'



Samsung was showing an array of accessories, including this macro light

SONY WEIGHS UP PROFESSIONAL FULL-FRAME MODEL

SONY is considering the launch of a higher-end, full-frame, DSLR-style camera aimed at filmmakers and broadcasters.

The company's recently unveiled Alpha 99 single-lens translucent camera is pitched against semi-professional models, such as the Canon EOS 5D Mark III and Nikon D800 (see *News*, AP 22 September).

In an exclusive interview with AP, Toru

Katsumoto, Sony's deputy president of digital imaging, said that Sony may be prepared to go a step further. 'It is a possibility,' he told AP's Mat Gallagher. 'We work closely with Sony's professional group and have already made a professional video recorder.'

'We have to see what the marketing [department] requests of us, and what kind of camera is needed as a priority. Many broadcasting companies and

cinema people have been asking for a stills camera with DSLR styling plus video functionality for professional use.'

Sony points out that SLT models like the Alpha 99 have many advantages, such as continuous autofocus and an EVF. Asked whether 24 million pixels will be enough for today's users, Katsumoto replied: 'We think the balance between the pixel count and the sensitivities, plus the speed of

reading from the image sensor, is very important, especially for movies.'

'So, with the technology we have in 2012, this sensor has the best balance of resolution, sensitivity and video functionality. If we had gone up to 36 million pixels, we couldn't do 60p video or produce the same sensitivity levels. When the technology improves we can increase the pixels.'

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FUJI X-E1 Pro

The Fujifilm X-E1 is a 16MP compact system camera with a 2.36-million-dot EVF, fast auto-focus and a built-in flash.

Other features include in-camera raw conversion, a range of film simulation modes, multiple exposure and panoramic shooting modes, a number of auto bracketing options and Full HD video recording capabilities. Featuring the same Fujinon XF lens X mount as the X-Pro 1, the Fujifilm X-E1 is compatible with the three current XF lenses available, with two more arriving in 2012 with five more to come in 2013.

Also launched at Photokina was the 18-55mm f2.8/4 OIS R 'kit' lens. This features a manual aperture ring and a linear motor. The 'bright' aperture range is the best of any current standard zoom.



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All-in-one printers for photographers

Few enthusiasts have the space or money to devote to large-format home printing. The solution is an A4 all-in-one printer. **Vincent Oliver** looks at three of the best options

THERE is no shortage of photo-capable printers – in fact, you can pick up an entry-level Epson XP-30 for less than £40. However, having spent your cash on a decent camera and good lenses, you are probably going to want something that does justice to your equipment.

Most of today's dedicated single-function photo printers are A3 or larger. However, large-format printers take up far too much desk space for the average hobbyist or home user and, anyway, the reality is that most of us do not need to produce

large prints on a regular basis.

So, if you lack the space but still want to produce great-looking photos, look no further than a multifunction or all-in-one printer. These incorporate a flatbed scanner with sufficient resolution for most scanning and copying work, a memory-card reader, Wi-Fi and Ethernet, PictBridge, remote printing, CD/DVD label printing and perhaps a fax capability. These printers have become very popular due to their relative affordability, low running costs, versatility and high-quality photographic prints.

ON TEST

- 1 Canon PIXMA MG8250
- 2 HP Photosmart 7520
- 3 Epson Stylus Photo PX730WD

In this review we will be looking at photo-quality and photo-capable multifunction printers we consider worthy of your consideration. But first we should clarify the difference between 'photo capable' and 'photo quality'. Photo-capable printers are usually supplied with the four colours of cyan, magenta, yellow and black, which are referred to as CMYK. Photo-capable printers are great for the day-to-day printing of a variety of document types, including text, greetings cards, graphics and photos. Photo-quality printers generally have six or more inks, which include cyan, magenta, yellow, light cyan, light magenta and black. These are the printers that are going to reproduce the best-quality photos. Some of the more advanced single-function printers have eight or more inks, which may also include light black inks for cost-free black & white printing. However, regardless of which printer type you want to use, for the best-quality photos you need premium photo-quality paper.

The recommended retail price of multifunction printers can range from less than £50 up to £299. The higher-specified printers will cost more, but no doubt produce better-quality photographs. In this review we take a look at three printers, from Canon, Epson and HP, costing between £170 and £299. ➔

Canon Pixma MG8250 £299



THE PIXMA MG8250 is currently Canon's top-of-the-range multifunction printer. Features include print, copy and scan with Wi-Fi, Ethernet, auto duplex, direct disc print, 35mm film scanning, direct print from camera via PictBridge or memory card, an 8.8cm TFT screen with Intelligent Touch System and Pixma Cloud Link.

The MG8250 has an impressive touch-sensitive surface. When you power the printer up, a series of lights magically appears on the top surface, with a central operations control panel to navigate through the flip-up 8.8cm TFT display. The display is very clear and easy to navigate. You can, in fact, be scanning and printing without having to wade through the on-screen manual.

The MG8250 uses individual ChromaLife 100 ink tanks, so you only need to replace the colour that has been depleted. Although six inks are fitted, only three tanks – cyan, yellow and magenta – contain colour. The other three are photo black, grey and black (for text printing).

A rear media holder is used for photo-quality papers and will support Canon

special media up to 300gsm. We printed our A4 test file using Canon Photo Paper Pro and Canon Matte Photo Paper, which took 1min 57secs. The print has rendered all the colours accurately, although they are bordering on oversaturated. The cotton reels have a 3D feel and have kept all the detail in the thread, especially on the white reel. The baby's skin looks slightly hot, which is probably due to too much magenta. The gradients display a very smooth transition from white to solid colour, which will be due to the 1pl (picolitre) drop size and Canon's FINE print head technology. The colour patches display clean colours, although the blue has turned to navy blue, as has the blue cotton reel. The black & white image under daylight viewing is totally cast free, but under artificial light (room lighting) there is a magenta cast. This effect is due to metamerism, whereby colours can change according to the ambient lighting conditions. I wouldn't have expected to see this so pronounced on a printer with a dedicated grey ink.

The text on white is well controlled, but the white text on black is starting to break up, which is noticeable on the base of 'u'

Facts & figures

RRP	£299
Street price	Around £269
Max print size	A4
Resolution	9600 x 2400dpi
Min droplet size	1pl
Print head	Canon's FINE print head
Ink system	ChromaLife 100+ system with cyan, magenta, yellow, black, photo black and grey
Ink price	From £10.80 per tank (£31.99 for C,M&Y)
Interface	Ethernet, USB 2.0, Wi-Fi, Bluetooth
Dimensions	470 x 396 x 199mm
Weight	Approximately 10.7kg

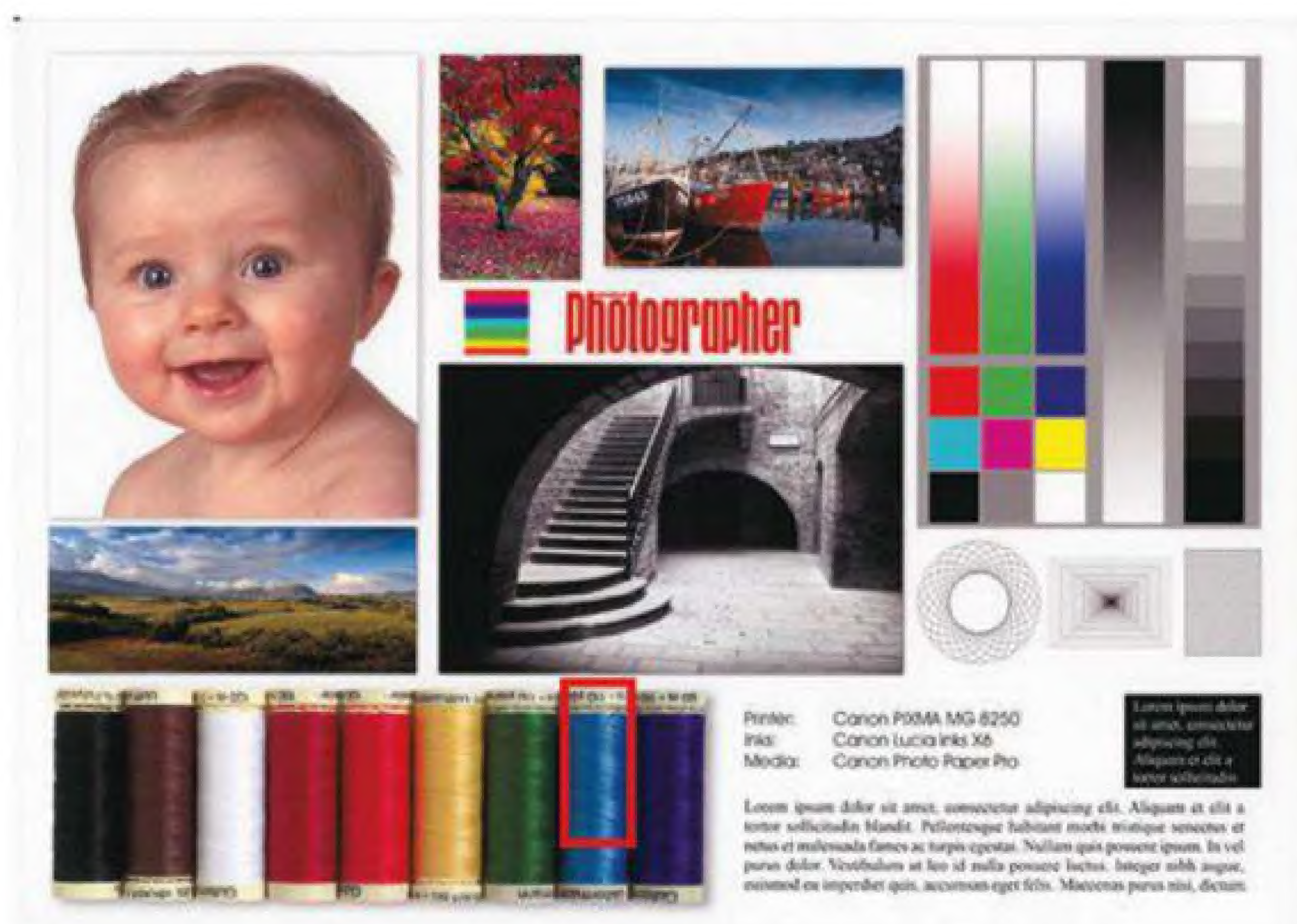
The colours of the Canon Pixma MG8250 are well rendered, although they are a little too close to being oversaturated

and tops of 'n' & 'm' letters. Although you may not be printing white text on black, it does indicate that the print head is not coping well with fine detail.

The scanner can deal with photos, a 35mm film strip or four mounted slides at a maximum resolution of 4800dpi.

For photo scans, there is very little user control at the scanning stage other than setting the resolution and file type of PDF, JPEG or TIFF. There is a limited editing facility within the Canon Navigator EX application, which includes brightness, contrast, sharpness and so on, and an advanced option for tone and colour correction. The scan quality is first class and can be further tweaked in any image-editing application. The film-scanning option was very good, but you would need to apply Unsharp Mask to the scans to bring out the detail.

The overall build quality and design of the MG8250 is excellent. While it is not the smallest printer in this test, it is certainly the most well made.



Canon, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. www.canon.co.uk

HP Photosmart 7520 £170



THE HP Photosmart 7520 is a new model for which we have the first review.

Setting up this printer is simplicity itself. To make things easier, HP has incorporated an animated tutorial on the printer's large 10.9cm LCD touchscreen. A set of installation inks is included for priming the printer. The process takes about 5mins and then you are prompted to load a sheet of plain paper for the automatic print head alignment. After this you can install the printer and driver from the supplied CD or via the internet.

The A4 test print was made with HP Premium Plus Photo paper using the Best setting, which took 2mins 32secs to complete. The HP 7520 may not be the fastest printer in this test, but the colours are terrific. The print displays vibrant colours throughout each element. The cotton reels display good detail and saturation, although the brown reel lacks

warmth and the blue reel is a touch darker than the original. Looking at the image of the baby, the skin colour is near-perfect and the colour and contrast of the scenic photos closely match the original files. The colour gradients have a smooth transition from white to solid colours, although the solid colour swatches border on being oversaturated. This is particularly the case with the green, while the blue patch is almost midnight blue.

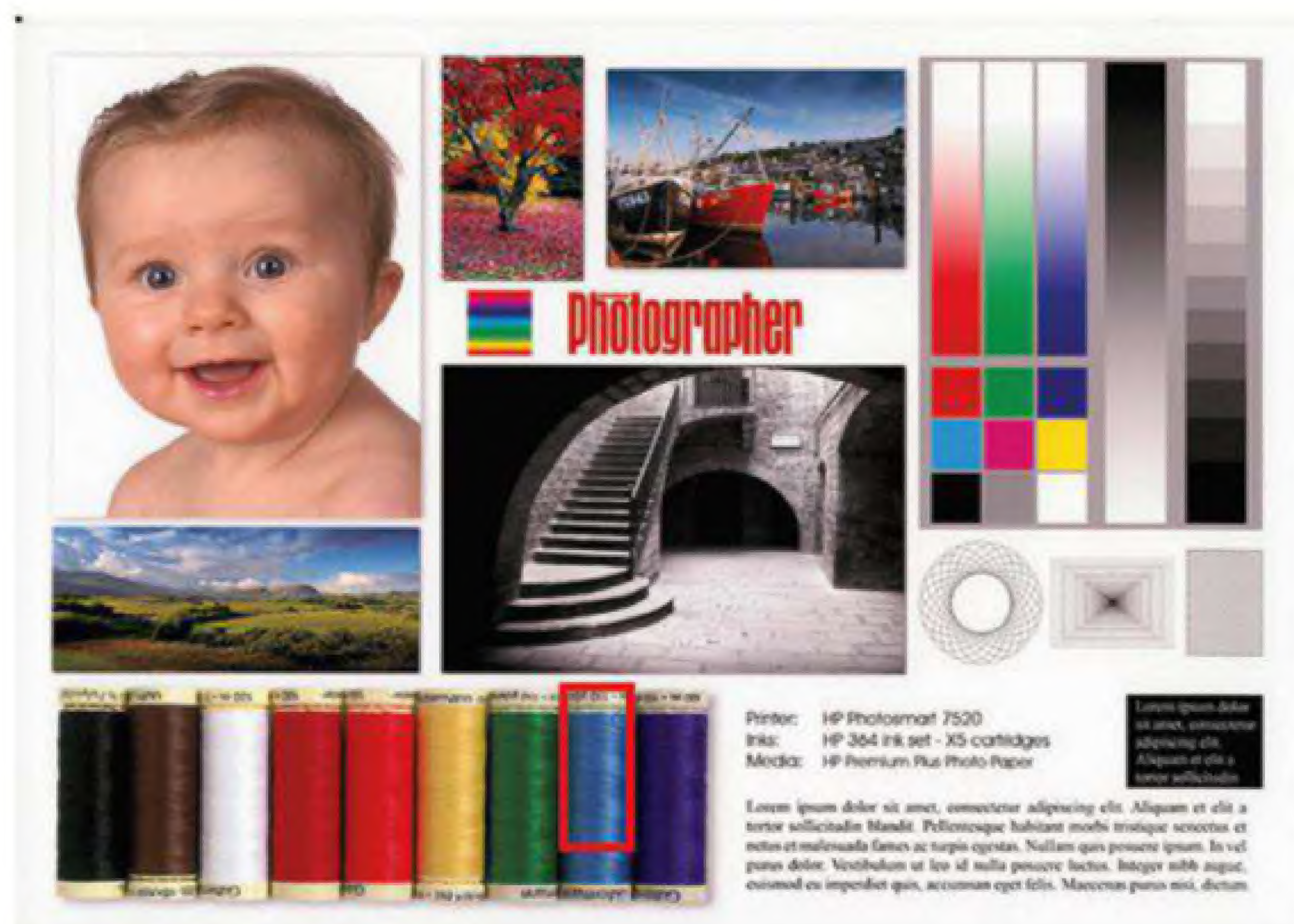
Switching our attention to the black & white photo and gradients, we can see that it also displays a slight magenta cast under artificial light, but is totally neutral under daylight viewing. The shadow areas on this print are probably the best in our group test, and detail has been maintained in both the shadow and highlight areas of the image.

The 10.9cm LCD touchscreen is a joy to use, and there are plenty of

Facts & figures

RRP	£170
Street price	Around £150
Max print size	A4
Resolution	9600 x 2400dpi
Min droplet size	N/A
Print head	HP Thermal Inkjet
Ink system	HP black, cyan, magenta, yellow, photo black
Ink price	From £8.99 per cartridge (£20.99 for Photo Value pack)
Interface	USB 2.0, Wi-Fi
Dimensions	454 x 455 x 220mm
Weight	Approximately 8.61kg

'The HP Photosmart 7520 may not be the fastest printer in this test, but the colours are terrific'



The HP Photosmart 7520 produces colours that have a good level of saturation and images that contain a lot of detail

image-editing options when printing direct from a memory card (SD) or from a USB memory stick, albeit many of the options being very basic adjustments.

There are several options for scanning, such as scanning for email, to memory card, USB stick or directly to your PC. The basic copy scanning function did a good job scanning photos and directly printing to photo-quality media. For times when you have to scan multiple pages or photographs, the scanner also has an automatic document feeder. Other features include fax and duplex printing. One interesting additional feature is the ability to be able to connect the printer to the internet and download additional templates and forms directly from the HP website.

Overall, the HP Photosmart 7520 is a good all-round printer and scanner, but it lacks a little of the finesse of the Canon Pixma MG8250 (left) and the Epson Stylus Photo PX730WD (page 66).



HP, Amen Corner, Cain Road, Bracknell, Berkshire RG12 1HN. Tel: 0845 270 4567. www.hp.com/uk

Epson Stylus Photo PX730WD £260



THE EPSON Stylus Photo PX730WD is a compact all-in-one printer that features automatic Wi-Fi set-up, which means the printer finds a relevant connection and configures itself. There are also ethernet and USB connections. The printer has a bright 6.3cm LCD screen, and although this is not a touchscreen the navigation panel is very easy to use. There are dual front-loading printing trays for 120 sheets of A4 standard paper, or 20 sheets of photo media (up to 255gsm), and a smaller tray for 6x4in photo media. As the media has to go through a U-bend before being printed, this may restrict the use of heavier weight media and unfortunately there is no rear feed facility.

The printer also has a CD/DVD printing tray for printing labels directly onto inkjet printable discs. This is a motorised tray that pops out when the CD label printing option is activated via the Epson Print CD application. Also featured is built-in duplex printing, which is handy for printing newsletters or large text documents, but of little use for photographs. For photo printing, the printer has a built-in memory card reader that supports all the popular

card types, along with PictBridge for use with PictBridge-compatible cameras. Photographs on memory cards can be marked for printing via the LCD screen.

Other features include Epson Connect, which provides the facility to print wirelessly from smartphones and tablets from within the home, or print by emailing documents directly to the printer's unique email address. A remote printer driver offers the flexibility to print from a PC to an Epson Connect printer anywhere in the world, plus direct printing from iDevices through Epson's iPrint app.

The printer uses Epson's six Claria Photo inks, which come in standard (7.4ml) and large-capacity cartridges (11ml). The Epson PX730WD is the only one in this test that uses six inks in the form of cyan, magenta, black, yellow, light magenta and light cyan.

The colour quality of our test print is excellent, and is as we would expect from a six-colour printer. The cotton reels display good detail in both the white and black reels, while the dark blue reel is accurate to the original. The portrait has a slight magenta tint, but otherwise detail is good. The colour gradients are

Facts & figures

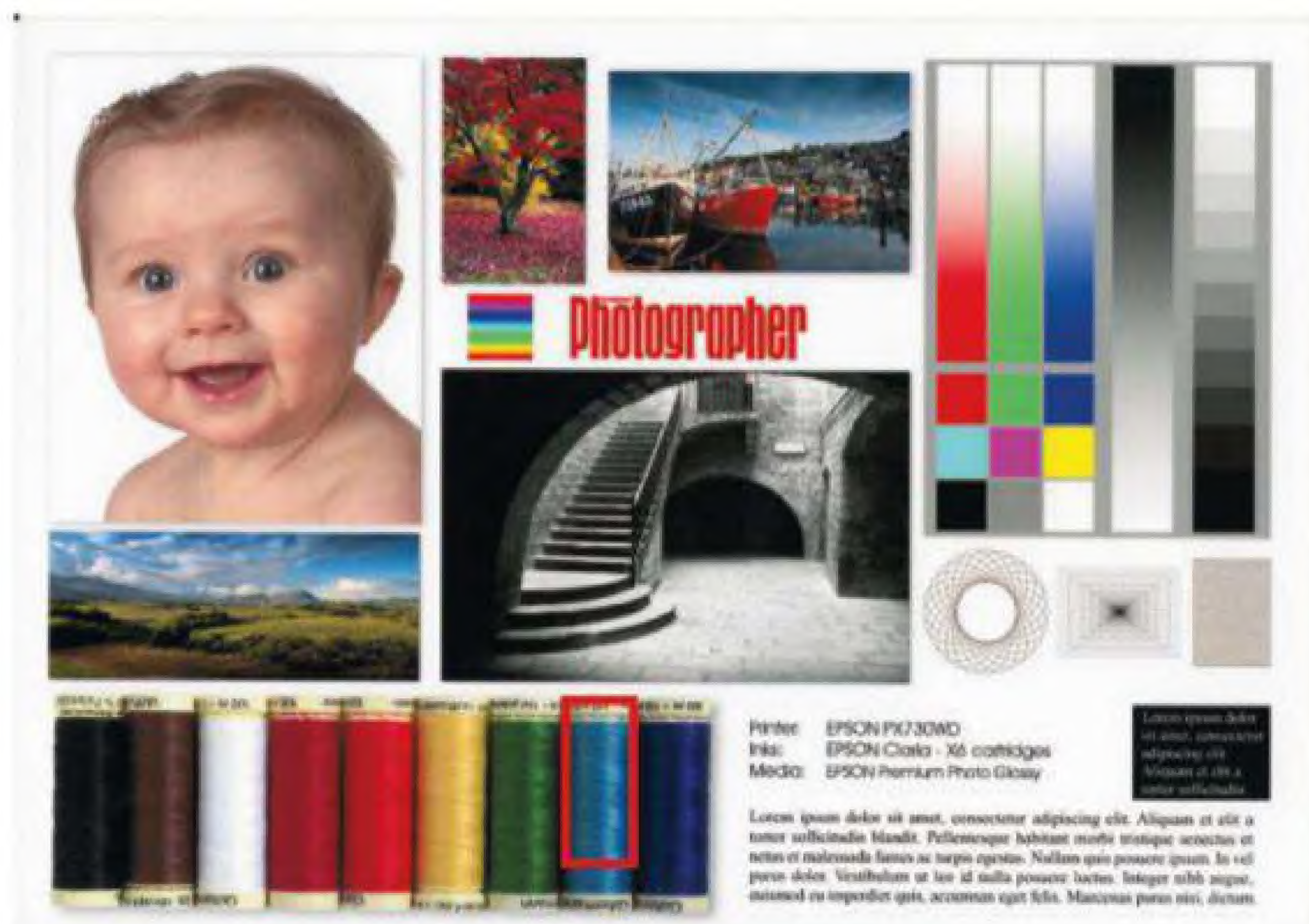
RRP	£259.99
Street price	From around £124
Max print size	A4
Resolution	5760 x 1440dpi
Min droplet size	1.5pl
Print head	Canon's Fine print head with 12,288 nozzles
Ink system	Epson Claria black, cyan, light cyan, yellow, magenta, light magenta
Ink price	£10.44 or £58.52 for a complete set
Interface	Ethernet, USB 2.0, Wi-Fi
Dimensions	445 x 458 x 150mm
Weight	Approximately 9.8kg

The Epson Stylus Photo PX730WD has the smallest colour gradient of the printers on test here

the smoothest in this test, mainly due to the 1.5pl droplet size and light inks. The black & white image is cast-free, even under artificial lighting. The text and line illustrations have clean lines with no bleeding, even with white letters on black.

The built-in flatbed scanner has a resolution of 2400 x 4800dpi which is perhaps over the top for document and photo scanning. I would expect this resolution on a film scanner, so it's a pity there isn't a film-scanning facility on this unit. The scanner lid is hinged and flush to the top surface, which can make it difficult to scan thicker books, so I would have expected some way to raise the lid height.

This unit uses the same scanning software that is found on Epson's dedicated flatbed scanners and the modes include full auto, home, office and professional. These modes cater for every level of user, and the professional mode gives the greatest control on scan settings for photographs. The quality of our scanned test photo is first class, with good tonal rendition throughout the scan and plenty of detail.



Epson, Westside, London Road, Hemel Hempstead, Hertfordshire HP3 9TD. Tel: 0871 4237766. www.epson.co.uk

COMING SOON FROM EPSON

EPSON has just launched the Expression Photo XP-750, a compact all-in-one printer approximately 40% smaller than its predecessor, the Epson Stylus Photo PX730WD on test here. The XP-750 features a bright 8.8cm LCD touchscreen, motorised output tray that opens automatically when printing, dual front-loading printing trays for 100 sheets of A4 standard paper or 20 sheets of photo media up to 255gsm, and a smaller tray for 6x4in photo media. At the back of the printer is a single-sheet rear feed for heavier photo paper. The XP-750 also has a CD/DVD printing tray for printing labels directly onto inkjet printable discs. This is a removable tray that has to be manually inserted and aligned with arrows, while on previous models this was a motorised tray. The new printer also features built-in duplex printing, which is useful for printing newsletters or large text documents. The flatbed scanner has a resolution of 2400x4800dpi, which is probably over the top for document and photo scanning, and sadly there isn't a film-scanning facility on this unit.

Other features include Epson Connect, which provides the facility to print wirelessly from smartphones and tablets from within the home or print by emailing documents directly to the printer's unique email address. A remote printer driver offers the flexibility to print from a PC to an Epson



Connect printer anywhere in the world. The Scan-to-Cloud feature enables scanned documents and photos to be stored directly in Cloud services. The XP-750 has Apple AirPrint, and iPrint for home printing via an Epson app, and email print and Google Cloud print for mobile use. For photo printing, the printer has a built-in memory card reader that supports all the popular card types, plus PictBridge for use with PictBridge-compatible cameras.

The XP-750 was not available for our review as it has only just been announced,

but we visited Epson HQ to do an on-site test with a pre-production model. We particularly like the large 8.8cm touchscreen LCD and the clear interactive menus that can be easily navigated with your fingers. The printer uses Epson's six colour Claria Photo HD inks, which are available in Standard and XL capacities, the large-capacity cartridge containing about one-third more ink. The inks and the Epson Micro Piezo print head are identical to those found in the PX730WD. We will publish a full review on the XP-750 when the printer is available.

Although a market-ready XP-750 was not available for this test, the pre-production version we saw had a large 8.8cm touchscreen and easily navigable menus

Conclusion

MOST users would be more than happy with the photos produced by all three printers, although dedicated photographers may demand higher quality. The Epson Stylus Photo PX730WD was the only unit to use six photo inks, with the other two printers using three colours plus black(s). This brings me back to my opening statement about photo-capable and photo-quality printers. For the best photographic quality you really do need a printer with six inks, as these will provide more subtlety of colour and smoother gradients. All the printers are heavily promoting Wi-Fi, email, AirPrint and cloud printing. While these are great features, especially for family use and for using a mobile phone to capture photos, I can't help wondering if this is really useful for a photographer who simply wants high-quality photo prints. All the printers come with software applications or download ability to create calendars and greeting cards. There is no denying the convenience of an all-in-one multifunction unit, but perhaps these units are better suited to the small office or home office market or as a workhorse for everyday printing. Photographers may have to accept that an A3 single-function printer will be the better choice.



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Datacolor Spyder Studio

Vincent Oliver tests an all-in-one solution for ensuring accurate colour management of images on your monitor and your prints

DATACOLOR Spyder Studio is a comprehensive colour-profiling solution for creating monitor and printing profiles. A colour-managed workflow will help you obtain accurate colours on a monitor or on a print.

The first step is to ensure that your screen is properly set up and the colours are adjusted correctly. The Spyder Studio includes a Spyder4 Elite colorimeter for this task, which creates a profile of your display that is loaded to your graphics card each time you start your computer.

The Spyder Studio kit also contains a small but ingenious item called a Spyder Cube. This cube is placed in a scene, preferably in a studio setting with controlled lighting. Take a photograph with the cube visible. Open the image in an image-editing application and use the eyedropper to sample the cube's grey, black or white elements. This will help you to colour balance for a neutral grey and

set the brightness and contrast. Apply these settings to other images (without the cube), taken during the same session.

The Spyder Studio kit includes a Spyder Print spectrophotometer to create a profile of a printer, inks and media. A wizard guides you through the process of printing a profiling target. The two options – EZ Targets and Classic Targets – each contains a series of 225 and 729 colour patches, with the idea being that a higher number of patches creates a more accurate profile.

The targets have to be printed and require several sheets of media. Once printed, they need to be left to dry for at least 10mins. The spectrophotometer is then used to read the patches, with a cradle included to hold the spectrophotometer in place for scanning the target, one row at a time. An on-screen display confirms that a row has been successfully scanned and highlights the next row to be read, while an audible noise confirms that each patch has been scanned. At the end of the process you are prompted to name and save the profile, and this ICC profile will be unique to your set-up. The profile is automatically placed in the correct folder ready for use within Photoshop.

For this review I used an Epson six-ink printer with Epson matt media. The first print was created using 'Let Printer Manage Colours'. This uses the default profile that is installed with the printer driver and produced an acceptable colour print. I created two custom profiles, one using a target with 225 patches and another with 729 patches.

The 225-patch print produced a print

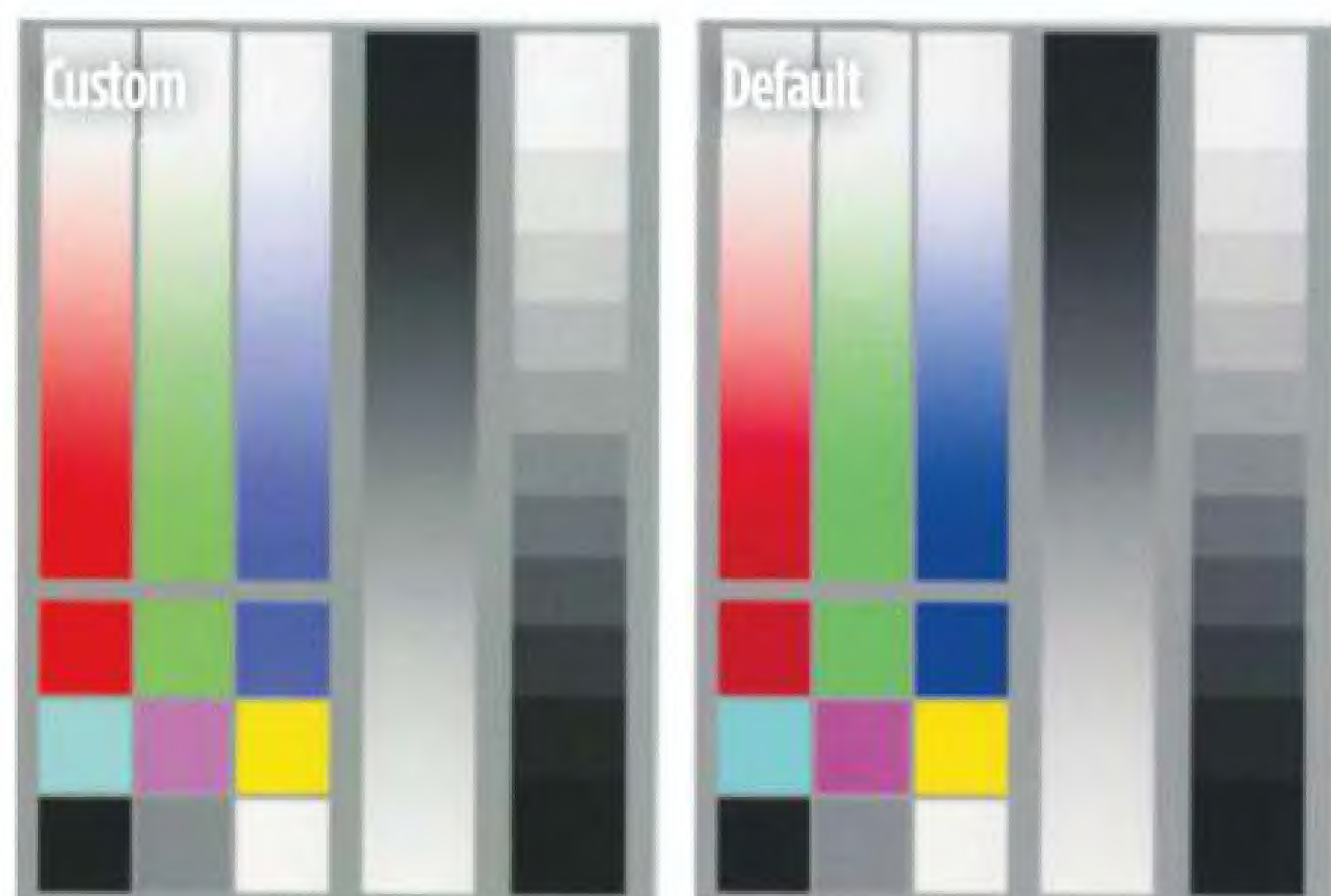
with more dynamic colours, but the blue and magenta swatches are pale when compared to the canned profile print. The 729-patch print has better colours, but still displays the same pale swatches. There is a slight green cast in the neutral grey areas, but overall the prints look better. **AP**

Verdict

THE DATACOLOR Spyder Studio is a comprehensive package that ensures you have an accurate display and the ability to create custom profiles for your favourite media types. Most independent media manufacturers supply excellent profiles for their papers that work with current printers, which can be downloaded free of charge from their websites. However, many photographers may want to have full control over every aspect of their printing. The Spyder Studio offers sufficient scope and profile-editing features to enable any user to achieve the best results from their printer and media combination.



Below: Differences between the custom profile and default are very slight



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AskAP

Let the AP team answer your photographic queries

NIKON DIGISCOPING

Q What is the best mid-range Nikon camera body for digiscoping using Swarovski's TLS adapter?
Keith Deacon

A If you head to 'Cameras' under the Digiscoping section of Swarovski's website (www.swarovskioptik.us/en_us/digiscoping_cameras), there's a link to 'Cameras recommended by Swarovski Optik'. This downloads a PDF file, which essentially does what it says on the tin – it provides you with a list of cameras recommended for digiscoping using various Swarovski adapters. The list includes cameras released this year, so it is pretty



much up to date, and indicates that the D3100, D5100 and D7000 are 'recommended' for use with the TLS 800 adapter, while the full-frame D700 and D800 are 'highly recommended'. In all cases, you will also need a T-mount adapter.
Chris Gatum

PRINTING ON TEXTURED PAPER

Q When printing A4 landscape pictures on my Kodak ESP C315 printer using Canon Glossy paper, I obtain excellent results. However, when using PermaJet Fine Art Artist 210 textured paper, the overall results are very poor. Could you recommend a suitable A4 or A3 printer with card slots that will print on this type of textured paper?

Michael C Stevenson

A The answer to this depends on how you are printing your images. If it's from a computer, then there's probably no need for a new printer – it sounds to me as though you just need an ICC profile for your paper. PermaJet provides generic profiles (for free) for a wide range of printers and papers. Although the Kodak C315 is not among these, all is not lost – the company also offers a custom profiling service that is 'free to all PermaJet paper users'. The process starts with you

downloading a set of colour-patch targets, printing these out according to a set of precise instructions and sending them in the post to PermaJet. The company 'scans' the printed patches with a spectrophotometer to create a bespoke profile for your specific paper and printer combination, which is emailed back to you, ready for use by your computer.

However, you mention the need for a printer with card slots, which would suggest that you're perhaps printing direct from a memory card. If that's the case, then things are a little more tricky. When you take the computer out of the equation, you lose the option for anything other than built-in profiles. Typically, these would relate to the printer manufacturer's own papers, but if you're lucky you may find another paper produces results that are as good (as has perhaps happened with your Canon paper). This is far more likely if you're using 'standard' smooth paper types, such as glossy and matt, rather than textured paper.

Kodak's ESP C315 all-in-one printer



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

Unfortunately, it means that picking a printer based on your preferred paper choice (with computer-less printing) is not something that can be done 'remotely'. Instead, I'd suggest you head to a large photographic store with your paper and memory card, and ask if you can 'try before you buy'. **Chris Gatum**

DISABLING THE FLASH

Q I am 76 years old and have bought a 35mm Pentax Espio 928 compact as a back-up camera to lighten my bag, especially on trips abroad. However, the flash works automatically, as the camera reads 'falling' light. If I am taking pictures in a large area, such as a cathedral, where a small *unwanted* flash would have little effect, does this mean that the pictures will be underexposed?

I ask this question because I have not found a means of totally disabling the flash. It would seem that ISO 400 film is preferable, but that would not always allow conventional low-light, manually controlled photography. Do you know of an inexpensive compact 35mm autofocus zoom camera that has a 'flash-off' function that might be available from a second-hand dealer?

Ralph Fraser

A The good news, Ralph, is that you don't need to go to the trouble of getting a new camera, as your Espio 928 has not one, but two modes that

FROM THE AP FORUM

Advice on A3 printers

RogerMac asks I plan to buy a new printer, probably an Epson, but have less than £500 to spend. The main criteria are print quality, speed of printing and network capability (preferably Wi-Fi). Is the Epson Stylus Photo R2880, which costs around £425, suitable?

mike_j replies Make sure you can face the cost and wastage of ink. My Epson Stylus

AP GLOSSARY

ICC PROFILE

An ICC profile is a description of the colour properties of a particular digital device, be it a camera or scanner ('input' device) or a monitor or printer ('output' device). The reason these profiles are important is because each of these devices handles, or 'uses', colour in a different way.

For example, let's say you and a friend are both going to photograph a pink flower. It's very likely that your camera (camera A) will record this particular shade of pink slightly differently to your friend's camera (camera B), while cameras C, D and E would record it differently still. These images may then be transferred from their respective cameras to different computers and displayed on different monitors. Monitor A will probably show it in a different light to monitor B. Then you throw multiple makes of printer into the equation, along with countless paper and ink combinations, each of which has an

effect on that subtle shade of pink. Because of this, the prints that you and your friend make could be totally different, as well as being a far cry from the hue of the original pink flower.

However, this changes when you profile your various devices. In the context of colour, a profile is used to 'translate' the colour from one device to another, so the colour recorded by the camera appears accurately on screen, and the on-screen colour is then output accurately by a combination of printer, paper and ink.

This works well, but it can be involved. For the greatest consistency, your monitor needs to be calibrated regularly, and profiles should be created for every input and output device you use. Moreover, every paper you use in your printer should also be profiled to ensure that switching from gloss to matt doesn't have an affect on the colour in your images.

disable the flash and allow slow shutter speeds to be used instead. Looking at the manual, the 928's modes are, in order: Auto>Daylight sync>Slow shutter speed (flash off) >Slow speed sync (flash on) >Bulb>Bulb sync.

Of these, the two that will be most useful to you are slow shutter speed (flash off) and bulb. Press the mode button (which is confusingly indicated by a flash icon) until your preferred mode is selected. Slow shutter speed (flash off) mode is indicated on the top display panel by a moon icon and a lightning (flash) icon with a line through it (indicating the flash is disabled),

while bulb mode is indicated by a B and the crossed-out flash symbol.

Slow shutter speed (flash off) mode is designed specifically for taking pictures where flash isn't permitted, such as theatres and museums, and will hold the shutter open automatically for up to 1/5sec. Alternatively, bulb mode allows you to make manual exposures of up to 10mins, so long as you keep the shutter-release button held down. In both cases, a tripod would probably be needed, unless you can find a solid surface to rest the camera on. Try using the self-timer to trigger the camera to avoid camera shake. **Chris Gatcum**

Photo R1800 (though quite old now), probably wastes more ink in cleaning cycles than it uses, and the cost of cartridges is obscene. Its favourite trick is to demand a new cartridge on one colour, then waste what is left of another colour while it's charging/cleaning the replacement.

Fen replies I'm tempted by either the Epson Stylus Photo R2880 or the R3000. The R3000 has bigger cartridges, and has the matt black and gloss back cartridges loaded all the time rather than you having to swap them whenever you require the other one.

digitravel replies I have had an Epson Stylus Pro 3800 for about four years with no problems until I printed just black & white for about two months without a single colour print. As soon as I went back to colour, the problem began.

However, the new printers (R2880, Pro 3880, 4880 and so on) have the vivid magenta ink and a new ink repelling print head, which apparently eliminates blocked heads.

It may also be worth looking at the Pro 3880. It's more expensive, but if you do a fair amount of printing you could easily recoup the extra cost through cheaper running costs.

PhilW replies In traditional forum fashion I'll turn the question around: how many A3 prints do you need to make to make it worthwhile running an A3 printer? For example, ProAm offers 12x18in prints for £1.27 each (plus £6 postage per order). If a typical order is five prints, that's £12.35, so you'd need to place 40 orders to spend £500, which is 200 prints – and that's just to cover the cost of the printer, not ink. You do lose out on the convenience of being able to print right away, but it's a thought...

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11.15	Creative composition Presented by Nigel Atherton
11.30	Tips for shooting DSLR video Presented by Nigel Atherton
11.45	Tea & coffee break
12.00	Lighting – Natural light Presented by Damien Demolder
12.35	Lighting – Studio light Presented by Andrew Sydenham
13.00	Lighting demo Q&A
13.15	Lunch
14.15	Every image needs Photoshop How you can use Lightroom and Photoshop to carry out essential edits
15.15	Every image needs Photoshop Q&A Presented by Philip Andrews
15.30	Make cash from your photos Presented by Matt Golowczynski and Michael Topham
16.00	Final Q&As to the panel and audience photo critique session
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Minox 35EL

Ivor Matanle recalls the excitement generated at the launch of the smallest full-frame 35mm camera in the world

IN 1974, the amateur photographic community was becoming accustomed to change. Cameras with reliable electronically controlled shutters were new, while seriously precise electronic automatic exposure measurement was still being confused with the unreliable electromechanical automatic exposure mechanisms of 12 years earlier. Lightweight, small-bodied SLRs were just beginning to hit the market, and engineering plastics were about to change everything.

It was still broadly true that in 1974 cameras for amateur photographers came in three varieties: substantial metal 35mm coupled rangefinder cameras; heavy metal single-lens reflex cameras; and even heavier twin-lens reflex cameras. That may be an oversimplification, but it serves to demonstrate the contrast that the advent of the Minox 35EL offered – an extremely light glass-fibre-reinforced, polycarbonate-bodied, folding camera, with aperture-priority automatic exposure and an electronically controlled shutter. The Minox 35EL was also undeniably the smallest full-frame 35mm camera in the world, and, at a time when innovation was regarded as an oriental prerogative, it came from Germany.

The appearance of the Minox 35EL at the photokina trade show in 1974 unleashed a wave of photographic press excitement worldwide, not all of it favourable. Traditionalists found the idea of a plastic camera difficult to accept and the notion of not being able to choose the shutter speed manually quite alien. Many regarded the Minox 35EL, despite the long history of Minox sub-miniature cameras used by all the best intelligence agencies and in most spy films, as little more than a toy.

Then press reviews began to rave about the astonishing performance of the 35mm f/2.8 Color-Minotar lens and the ability of the Minox 35EL to deliver picture quality superior to some of the world's best SLRs. An American magazine did a test comparing the results on identical film of a Nikon F2 with a 35mm f/2.8 Nikkor lens and a Minox 35EL. When the Minox won on resolution, the magazine declined

to publish the test, possibly because the Nikon advertising budget was too good to lose. Other reviewers were less reticent, and it became clear that this was a serious contender. Sales climbed and, as the SLR manufacturers adopted plastics and electronically controlled automation in a smaller generation of SLRs over the next couple of years, it became clear that Minox was ahead of the game and on to a winner.

REMARKABLE DESIGN

Designed by Professor Richard Fischer, the Minox 35EL was a folding camera, but without the bellows of previous folding cameras. Instead, the action of opening the protective front door of the camera



Minox 35EL

The 35EL of 1974 with 35mm f/2.8 Color-Minotar lens, shown with its flashgun and lens hood plus UV filter

caused the lens and shutter assembly to be drawn forward into shooting position. At the forward end of the lens unit was a focus scale, from infinity to 3 feet (0.9 metres). At the rear end was an aperture setting scale of f/2.8-f/16. The user had control of depth of field according to the aperture selected, and the camera provided an appropriate shutter speed for correct exposure.

When folded, the camera would fit into a shirt pocket – 'about the size of a packet of cigarettes' was the line at the time – and it was extremely light in weight, about 190g. Excellent though the camera was, there were some oddities in the design. One concerned the click stops available for setting

HOW MUCH DO THEY COST?

Cameras of the Minox 35 series are in that curious area between the serious user of 35mm cameras and collectables. Some people collect them, while others who favour very small film cameras capable of very high quality also use them. The result is that on eBay there are several examples of the original Minox 35EL listed at £35 'Buy it Now' that have not sold. Equally, there are several 35EL, GT and ML cameras that did sell, including a GT with flash and cases in exceptional condition that sold at £74.99, and a 35PL with case that sold for £25. Reckon on paying £30-£40 on eBay, or £70-£120 for a good one with guarantee from a dealer.

JOIN THE PHOTOGRAPHIC COLLECTORS' CLUB OF GREAT BRITAIN

The Photographic Collectors' Club of Great Britain holds regional meetings, runs a quarterly postal auction and publishes magazines full of classic camera information. Visit www.pccgb.com for more information and to download a membership form or call 01920 821 611, but not to ask for valuations on cameras.

Minox 35GT

Two examples of the 35GT of 1981, one folded for the pocket and one open ready for action

Minox 35ML

This version was launched in 1985

the speed, or, more correctly, the sensitivity of the film in use. The meter was calibrated for films from 25 ASA, or 15 DIN, with click stops at 3 DIN increments, each therefore doubling the ASA speed. This – although corrected in later models – made it impossible to set the meter accurately to expose Kodachrome 64, which was one of the most popular films at the time. There was also no setting to override the automatic exposure for subjects that were dark, such as a face in shade against a light background.

Another oddity was that the exposure-meter cell was in a curved aperture in the front of the shutter housing, beside the lens. This caused asymmetric light measurement under some conditions and consequent error, so the cell was re-positioned in some later models in the series.

Overall, the 35EL was an excellent design and proved to be the first of 30 different Minox 35 models from 1974–2003.

NEW VERSIONS

In February 1979, the first improved model appeared, called the Minox 35GL, which introduced the idea of changing the colour of the shutter button with each successive model. The button on the 35EL had been red, whereas that on the 35GL was bright orange. In truth, there were not that many practical changes from the 35EL. The 35GL had wider, and stronger, wind and



‘The following of the Minox 35 range evaporated when compact digital cameras began to be able to take a decent photograph’

rewind levers, and a useful white dot on the rewind crank that made it obvious that the crank was turning, and that film was being transported when the camera was wound. It also had two intermediate positions between each click stop on the film-speed dial so that non-standard film speeds could be set. This was useful for black & white enthusiasts experimenting with different processing that affected film speed.

In September 1981, the Minox 35GT appeared (with a yellow shutter button) and this one did have some really practical and useful improvements. As well as a standard cable-release socket, the 35GT had a delayed action timer and a backlight switch that enabled the user to increase exposure 2x when a subject was in shade against a bright background. In the middle of production of the 35GT, as new high-speed

films appeared, the film-speed dial acquired a 1600 ASA setting.

The Minox 35PL of 1982 (with a green shutter button) offered the major development of a multi-coated version of the 35mm f/2.8 Color-Minotar together with a programmed exposure ‘A’ setting on the aperture setting ring. In practice, the ‘A’ setting did not change much, because the camera still provided automatic exposure without a manual option, but it meant that point-and-shoot users did not have to worry about depth of field and which aperture would be best for the shot. A further change was the introduction of a green hyperfocal distance spot on the focusing ring, so users could set the focus ring to that spot and expect in bright light that everything from about five feet to infinity would be in focus. The 35PL could also read DX codes on film cassettes, making physical setting of film speed unnecessary.

A retrograde change was that the film-speed dial on the 35PL had a fastest film setting of only 400 ASA, so this model was clearly aimed primarily at non-enthusiast photographers. A version of the 35PL called the 35PE appeared with a built-in flashgun to one side of the camera body.

The Minox 35ML, which was marketed in 1985, was expected to be the pinnacle of Minox 35 success but proved to be about the most unreliable of the series, with serious shutter-failure problems. It had all the features of the 35GT, but with completely redesigned electronics, and it used a PX28 battery instead of the PX27 of earlier models.

The most obvious visible change in the

1974

Minox 35EL announced at photokina

1979

Minox 35GL launched

1981

Minox 35GT appears

1982

Minox 35PL marketed

1985

Minox 35ML announced

1987

Minox 35AL fixed-focus model appears

1988

Minox 35AF autofocus camera announced

1990s

Minox 35GTX, GS, GTE and GSX successively announced

ASA dials

The ASA setting dial on the base of the cameras changed model by model. Top (l-r): Minox 35ML and 35PL. Bottom (l-r): Minox 35EL and 35GT



WATCH OUT FOR

There's a perception among Minox 35 enthusiasts that the electronics and shutters are unreliable – and the 35ML has a reputation for shutter failure.

Batteries

None of these cameras works without a battery. The mercury PX27 5.6V battery for which all early Minox 35 models used is discontinued, but the The Small Battery Company (tel: 0208 871 3370, or www.smallbatterycompany.org.uk) can provide a substitute. Disconcertingly, Minox 35s will, if a battery is present, click convincingly when the shutter button is pressed. This does not guarantee that the shutter has opened. Always look through the lens with the back open to check whether the shutter is opening.

Light leaks

Some early Minox 35EL camera were made from glass-fibre reinforced polycarbonate that had insufficient black filler in the mix, and these leaked light through the body. Most were replaced by the manufacturer, but there is an outside chance that you might find one. There is no external indication of the problem. Constant use of the case stops the light leak.

Thanks to John Furlong, Michael Ashby and Vic Rumak of the PCCGB, to Tim Goldsmith of Monark Cameras for the loan of cameras and literature, and to my friend Ian Doré for giving me his Minox 35PL.

Aperture settings

The Minox 35 ML (left) had a 'P' for program on its aperture setting ring, the 35PL an 'A' for automatic, and the GT just the apertures. Note the cable-release socket in the shutter release button of the GT



35ML was that the body shape had been changed to accommodate a row of LEDs in the viewfinder and that the front cover over the lens had acquired a catch. A major change in practice was that the exposure automation had a memory function so the user could take a reading from one area of the scene and use that reading to take the shot once the picture had been composed.

In 1987, the dumbing-down of the Minox 35 continued with the appearance of the black 35AL (with a white shutter button), a budget version with a fixed-focus 35mm f/4 Color Minar lens. This had pictographs showing sun, partial cloud and full cloud to enable the user to choose an aperture, and diagrams of one, two or three people to indicate flash range and set the exposure when using the Minox flash gun. Shutter speeds from 1-1/300sec were manually set.

A white-painted version of the 35AL appeared (with a red shutter button) and is not to be recommended because the paint tends to wear off.

AUTOFOCUS AND MORE VARIANTS

Perhaps Minox's least applauded development was the announcement at the 1988 photokina of the Minox 35AF. This unlovely autofocus camera had autoloading as well as autofocus and a 32mm f/3.5 Minoxar lens that was not protected by a door. It was as unsuccessful as the other Minox 35 models were successful.

During the 1990s, more variants of the original concept appeared, and the Minox 35GTX, GS, GTE and GSX are all detailed at

"AND IS THERE ONE WHERE YOU DON'T EVEN HAVE TO ATTACH AN ELECTRONIC FLASH?"

"YES, THE MINOX 35 PE!"



www.submin.com. As with so many fine film cameras, the following of the Minox 35 range evaporated when compact digital cameras began to be able to take a decent photograph.

ACCESSORIES

Minox offered a wide variety of electronic flashguns for more or less every model, ever-ready cases and bags, close-up lenses, hoods and UV filters, a copy stand and a miniature tripod. A data back with limited data capability fitted most models. **AP**

Minox 35PE

Brochure for the 35PE, the model with integral flashgun

YOU MAY ALSO LIKE



The Kiev 35A, a Soviet copy of the Minox 35EL, but prepare for light leaks!

Accessories

Back row (l-r): Minox FC35 flashgun, ever-ready case for 35PL and case for flashgun. Middle row: Back view of FC35 flashgun and filter cases. Front row: Lens hood and filters (l-r): UV, 81A and neutral density 4



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CANON 70 - 300mm 14/5.6 USM IMAGE STAB DO LENS	MINT BOXED £865.00
CANON 100 - 400mm 14/5.6 USM "L" IMAGE STABILIZER	MINT BOXED £1,045.00
CANON 100 - 400mm 14/5.6 USM "L" IMAGE STABILIZER	MINT BOXED £975.00
CANON TS-E 24mm 13.5 TILT AND SHIFT + CASE "L"	MINT CASED £799.00
CANON 100mm 12.8 MACRO USM "L" IMAGE STABILIZER	MINT BOXED £645.00
CANON 300mm 14 USM "L" IMAGE STABILIZER	MINT BOXED £925.00
CANON 300mm 14 USM "L" IMAGE STABILIZER	MINT £899.00
CANON 20mm 12.8 USM	MINT+HOOD £345.00
CANON 35mm 12 EF	MINT BOXED £175.00
CANON 50mm F1.8 MK II	MINT £69.00
CANON 100mm 12.8 MACRO + FILTER	MINT BOXED £349.00
CANON 70 - 22mm EF 13.5/4.5 USM + HOOD	MINT AS NEW £495.00
CANON 17 - 85mm 14/5.6 IMAGE STABILIZER	MINT £199.00
CANON 18 - 55mm 13.5/5.6 EFS MK II	MINT £59.00
CANON 18 - 135mm 13.5/5.6 EFS IMAGE STABILIZER	MINT+HOOD £275.00
CANON 24 - 85mm 13.5/4.5 EF USM ZOOM + HOOD	MINT £165.00
CANON 28 - 90mm 14/5.6 USM MK II	MINT £59.00
CANON 28 - 200mm 13.5/5.6 USM + HOOD	MINT BOXED £199.00
CANON 35 - 80mm 14/5.6 EF MKII	MINT £39.00
CANON 35 - 105mm 13.5/4.5 EF ZOOM	MINT + HOOD +FILTER £69.00
CANON 70 - 300mm 14/5.6 USM IMAGE STABILIZER	MINT BOXED £315.00
CANON 70 - 300mm 14/5.6 USM IMAGE STABILIZER	MINT+HOOD £299.00
CANON 75 - 300mm 14/5.6 USM + HOOD	MINT £99.00
CANON 75 - 300mm 14/5.6 USM MK II WITH HOOD	MINT £119.00
CANON 75 - 300mm 14/5.6 MK III	MINT BOXED £115.00
CANON 75 - 300mm 14/5.6 USM MK III (LATEST)	MINT BOXED AS NEW £165.00
CANON 75 - 300mm 14/5.6 USM MK III (LATEST)	MINT £149.00
CANON 80 - 200mm 14/5.6 EF MK II	MINT BOXED £59.00
CANON 90 - 200mm 14/5.6 EF USM	MINT £75.00
CANON EF 2.0x EXTENDER	MINT £199.00
KENCO TELEPLUS PRO 300 DG 1.4x TELECONVERTER	MINT BOXED £125.00
CANON 540 EZ FLASH + INST	MINT BOXED £89.00
CANON 540 EZ FLASH + INST	MINT- CASED £75.00
CANON 420 EZ FLASH	MINT CASED £69.00
CANON EC - C3 FLASH OFF CAMERA SHOE CORD	MINT BOXED £45.00
CANON ANGLE FINDER B	MINT BOXED £79.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT £125.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc	MINT- £69.00

SIGMA 20mm 11.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED £365.00
SIGMA 20mm 11.8 EX DG ASPHERIC RF (LATEST)	MINT- £299.00
SIGMA 24mm 11.8 EX DG LENS	MINT + HOOD £299.00
SIGMA 180mm 13.5 EX IF HSM MACRO	EXC++-CASED £375.00
SIGMA 10 - 20mm 14/5.6 EX DC HSM	MINT BOXED £295.00
SIGMA 24 - 70mm 12.8 EX DG MACRO + HOOD	MINT BOXED £299.00
SIGMA 70 - 200mm 12.8 EX HSM APO	MINT CASED £299.00
SIGMA 70 - 200mm 12.8 EX DG HSM MACRO II	MINT CASED £525.00
SIGMA 120 - 300mm 12.8 EX DG APO HSM (SUPERB LENS)	MINT CASED £1,199.00
TAMRON 28 - 300 13.5/6.3 XR DI (LATEST MODEL)	MINT BOXED £199.00
TOKINA 10 - 17mm 13.5/4.5 AT-X DX LENS (LATEST)	MINT £345.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY WITH INSTRUCTIONS + STRAP	MINT-BOXED £429.00
CONTAX G1 BODY	MINT- £175.00
CONTAX 28mm 12.8 BIOGON WITH CONTAX HOOD + FILTER	MINT BOXED £345.00
CONTAX 90mm 12.8 SONNAR "G"	MINT- BOXED £199.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASED £99.00
CONTAX TLA 140 FLASH	MINT CASED £49.00
CONTAX TUX TITANIUM COMPACT + LEATHER CASE	MINT CASED £399.00
CONTAX T2 TITANIUM BLACK	MINT BOXED £275.00
CONTAX ARIA BODY (SUPERB,STRAP, INSTRUCTIONS)	MINT BOXED £269.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC++-BOXED £199.00
CONTAX FIT YASHICA 28mm 12.8 SUPERB CONDITION	MINT £65.00
CONTAX 35mm 12.8 DISTAGON + HOOD MM	MINT- £295.00
CONTAX 50mm 11.7 PLANAR AE	MINT £139.00
CONTAX 60mm 12.8 PLANAR MACRO + HOOD	MINT- £425.00
CONTAX 85mm 11.4 PLANAR MM	MINT- £465.00
CONTAX 300mm 14 TELE TESSAR MM	MINT- £475.00
CONTAX TLA 280 FLASH	MINT- £95.00
CONTAX MUTAR II 1.4x TELECONVERTER	MINT BOXED £145.00
CONTAX MUTAR II 1.4x TELECONVERTER	NEW £225.00
RICOH GR1 V COMPLETE + CASE & HOYA FILTER SET	MINT-BOXED £295.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M6 TTL CHROME (VERY LITTLE USE)	MINT BOXED £1,295.00
LEICA M6 TTL BLACK (EXCELLENT COND) 1 TINY MARK	EXC+++BOXED £1,075.00
LEICA M6a BODY SER No 126590X CIRCA 1970	MINT- £575.00
LEICA M6a BODY SER No 14111XXCIRCA 1975-76	EXC++ £475.00
LEICA M3 SINGLE WIND SER No 99220X CIRCA 1960	EXC++-CASED £575.00
LEICA M3 SINGLE WIND SER No 9911XX CIRCA 1960	EXC++-CASED £295.00
LEICA CL BODY (JUST BEEN SERVICED)	MINT- £465.00
LEICA IIG WITH 50mm 12.8 COLL. ELMAR (REALLY NICE)	EXC+++ £899.00
LEICA II I RED DIAL SER No 80850X CIRCA 1956	MINT-CASED £495.00
LEICA II BODY SER No 18160X C1945 NEEDS SERVICE	EXC++ £179.00
LEICA V - LUX 2 COMPLETE WITH ALL ACCESSORIES	MINT-BOXED £375.00
LEICA 28mm 12 SUMMICRON ASPHERIC BLACK 6 BIT	MINT BOXED £2,295.00
LEICA 28mm 12.8 ELMARIT M BLACK (11809)	MINT BOXED £995.00
LEICA 50mm 12.8 COLLAPSIBLE ELMAR	MINT- £399.00
LEICA 90mm 12.8 ELMARIT M BLACK LATEST BIN HOOD	MINT BOXED £999.00
LEICA 135mm 14.5 HEXTOR + HOOD M MOUNT	EXC++ £99.00
LEICA 135mm 12.8 ELMARIT M FOR M3	MINT £345.00
LEICA 90mm 14 ELMAR CHROME SCREW	MINT IN KEEPER £159.00
LEICA 9cm 14 HEAD + 16467 FOC MOUNT FOR VISO	MINT £199.00
LEICA 135mm 14.5 HEXTOR + HOOD SCREW	EXC++ £99.00
LEICA SF20 FLASH + CASE	MINT BOXED £89.00
LEICA SF20 FLASH	MINT £70.00
LEICA EDC LEATHER CASE (14509) FOR M6/M6TTL/M7	MINT BOXED £99.00
LEICA R6 BODY BLACK	EXC+++ £299.00
LEICA R5 BODY BLACK	EXC++-BOXED £299.00
LEICAFLEX SL BODY CHROME	MINT-BOXED £295.00
LEICA 21mm 14 SUPER ANIGULON R	MINT-BOXED £499.00
LEICA 35mm 12.8 ELMARIT R 3 CAM	MINT- £299.00
LEICA 50mm 12.8 SUMMICRON R 3 CAM	MINT-BOXED £345.00
LEICA 50mm F2 SUMMICRON R 3 CAM + LEITZ 55MM UV	MINT + FILTER £325.00
LEICA 60mm 12.8 MACRO-ELMARIT R ROM ("UNUSED") MINT BOXED AS NEW £675.00	
LEICA 180mm 12.8 APO MACRO ELMARIT R 3 CAM	EXC++ £345.00
LEICA 28 - 70mm 13.5/4.5 VARIO ELMAR ROM	MINT BOXED AS NEW £445.00
LEICA 70 - 210mm 14 VARIO ELMAR R	EXC++ £399.00
ANGENIEUX 70 - 200mm 13.5 FOR LEICA R FIT	MINT BOXED £775.00
LEICA R8 REMOTE CONTROL UNIT	MINT BOXED AS NEW £165.00
LEICA MOTORWINDER AND STRAP FOR R6 etc	MINT BOXED £145.00
LEICA ANGLE FINDER R (14300)	MINT BOXED £99.00
CANON 10 x 30 IMAGE STABILISING BINOCULARS	MINT-CASED £219.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	MINT £99.00
MINOX 10 x 42 BV BINOCULARS STILL SHRINK WRAPPED	NEW £149.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R4a 21,25,28,35,50 FRAMES (RARE)	MINT BOXED £465.00
VOIGTLANDER 35mm 11.7 ULTRON ASPHERIC	MINT- £365.00
VOIGTLANDER 75mm 11.8 HELIAR CLASS VM M MOUNT MINT BOXED AS NEW £475.00	
VOIGTLANDER 90mm 13.5 APO LANTHAN (BLK)	MINT- £235.00
VOIGTLANDER BESSA SIDE GRIP	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT- £115.00
VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORS	MINT BOXED AS NEW £245.00
VOIGTLANDER 15 - 35mm VIEWFINDER 1.3/1.5 M9/M8 etc	MINT £369.00

Medium & Large Format

BRONICA ETRS COMPLETE WITH 75mm EI + 120 BACK	MINT- £195.00
BRONICA ETRC COMP WITH 75mm 12.8 EI,WLF,120 BACK	MINT- £159.00
BRONICA RF 45mm 14 ZENZANON FOR 645 R/F + FINDER	MINT BOXED £845.00
BRONICA 50mm 12.8 ZENZANON MC	EXC+++ £99.00
BRONICA 150mm 13.5 ZENZANON PE	MINT-BOXED £159.00
BRONICA 150mm 13.5 ZENZANON E MC	MINT BOXED £119.00
BRONICA 150mm 13.5 ZENZANON E MC	MINT £99.00
BRONICA 150mm F4 E	MINT- £89.00
BRONICA 250mm 15.6 ZENZANON E MC	MINT- £100.00
BRONICA ETRSI 120 BACK	MINT £79.00
BRONICA ETRS/ETRSI POLAROID BACK	MINT £69.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI	MINT CASED £69.00
BRONICA ETRS/ETRSI SPEEDGRIP	MINT- £49.00
BRONICA 50mm 13.5 ZENZANON S	EXC+++ £119.00
BRONICA 100mm 14 MACRO ZENZANON PE	MINT £245.00
BRONICA 150mm 13.5 ZENZANON S	MINT- £165.00

BRONICA SQA COMPLETE WITH 80mm 12.8 S WLF,BACK	MINT- £299.00
BRONICA SQA + 80mm 12.8 S, PRISM FDR,BACK, GRIP	MINT- £395.00
BRONICA SQAM + PRISM FINDER, GRIP, 120 BACK	MINT- £199.00
BRONICA 65mm 14 ZENZANON PS FOR SQ	MINT-CASED £145.00
BRONICA 110mm 14 PS ZENZANON MACRO FOR SQ	MINT-CASED £365.00
BRONICA 150mm 14 PS ZENZANON FOR SQ	MINT-CASED £145.00
BRONICA SQA/120 MAGAZINE BACK	MINT- £49.00
BRONICA SQA/1M POLAROID MAGAZINE BACK	MINT BOXED £69.00
BRONICA SQA/SQA/SQAM METERED AE PRISM	MINT- £119.00
BRONICA METERED CHIMNEY FINDER	£75.00
BRONICA 135W BACK FOR SQ VERY RARE	EXC+++ £165.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	NEW £79.00
FLUJ GA645 ZI WITH 55mm - 90mm ZOOM LENS	MINT BOXED £495.00
FLUJ GW 670 MK II C/W 90mm 13.5 LENS	MINT BOXED £675.00
MAMIYA 150mm 14.5 + HOOD FOR MAMIYA 7/7II	MINT £375.00
MAMIYA 65mm 14 SEKOR Z LENS FOR RZ + HOOD	MINT £159.00
MAMIYA 65mm 14 LENS FOR RZ	MINT- £399.00
MAMIYA 180mm 14.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm 14.5 LENS FOR RZ	MINT- £195.00
MAMIYA 150mm 13.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm 14 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA 180mm 14.5 SEKOR FOR RB	MINT £99.00
MAMIYA RZ 67 PRO BACK	MINT- £69.00
MAMIYA RZ 67 PRO II BACK	MINT- £79.00
MAMIYA RZ 67 POLAROID BACK	MINT- £75.00
MAMIYA 220 BACK FOR RZ 67	MINT- £95.00
MAMIYA 35mm 13.5 TAKUMAR SMC FOR 6x7	MINT- £265.00
PENTAX 55mm 12.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD	MINT- £225.00
PENTAX 150mm 13.5 FOR PENTAX 645	MINT BOXED £199.00
ROLLEIFLEX 6008 PROFESSIONAL + 80mm LENS + FILTER	MINT- £675.00
ROLLEIFLEX 60mm 12.8 DISTAGON FOR 6008 + HOOD	MINT- £575.00

Hasselblad

HASSELBLAD 503 CW GOLD SUPREME ONLY 500 Made	MINT BOXED UNUSED £2,995.00
HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK	MINT- £995.00
HASSELBLAD 503 Cx BODY + WLF	MINT- £495.00
HASSELBLAD 500CM BODY WITH 80mm 12.8 T* + HOOD	MINT- £695.00
HASSELBLAD 90mm 14 FOR XPM	MINT-IN KEEPER £365.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	EXC++ £1,295.00
HASSELBLAD 500ELM BODY + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 40mm F4 CF	MINT £395.00
HASSELBLAD 50mm 14 CF FLE DISTAGON + HOOD	MINT BOXED £699.00
HASSELBLAD 50mm 14 CF DISTAGON + HOOD	MINT £575.00
HASSELBLAD 150mm 14 SONNAR CF	MINT £395.00
HASSELBLAD 150mm 14 SONNAR CF	EXC+++ £375.00
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HASSELBLAD CW WINDER + REMOTE	MINT £299.00
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HASSELBLAD PM PRISM	MINT £199.00
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HASSELBLAD EXTENSION TUBE 16F F	MINT- £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F4 BODY	EXC++ + £169.00
NIKON F80 BODY BLACK	MINT- £65.00
NIKON F60 BODY	MINT- £39.00
NIKON F55 BODY	MINT-BOXED £39.00
NIKON 10.5mm 12.8 "G" IF-ED A/F DX FISHEYE LENS	MINT BOXED £399.00
NIKON 20mm 12.8 A/F "D" + HOOD	MINT £375.00
NIKON 24mm 12.8 A/F	MINT- £199.00
NIKON 28mm 12.8 A/F	MINT £145.00
NIKON 28mm 12.8 A/F "D"	MINT £169.00
NIKON 35mm 12.8 PC MANUAL LATEST WITH BLACK KNOB	MINT+HOOD £499.00
NIKON 60mm 12.8 "G" IF-ED AF-S MICRO-NIKKOR	MINT BOXED £345.00
NIKON 85mm 12.8 A/F "D" MICRO PC NIKKOR	MINT-BOXED £865.00
NIKON 180mm 12.8 A/F D IF-ED LATEST LENS	MINT BOXED AS NEW £499.00
NIKON 300mm 14 "D" IF-ED AF-S (CURRENT LENS)	MINT-BOXED £845.00
NIKON 10 - 24mm 13.5/4.5 "G" DX ED AF-S	MINT BOXED £579.00
NIKON 12 - 24mm 14 "G" DX IF-ED AF-S	MINT BOXED AS NEW £599.00
NIKON 17 - 55mm 12.8 12.8 "G" IF-ED AF-S	MINT CASED £799.00
NIKON 18 - 35mm 13.5/4.5 "D" IF-ED A/F	MINT-BOXED £369.00
NIKON 18 - 55mm 13.5/5.6 "G" DX AF-S + FILTER SILVER	MINT £75.00
NIKON 18 - 70mm 13.5/4.5 DX IF ED AF-S + HOOD	MINT CASED £145.00
NIKON 18 - 200mm 13.5/5.6 "G" IF ED DX AF-S VIB RED MKII	MINT BOXED £495.00
NIKON 24 - 50mm 13.5/4.5 A/F	MINT- £145.00
NIKON 28 - 85mm 13.5/4.5 A/F	MINT- £79.00
NIKON 28 - 100mm 13.5/5.6 "G" A/F	MINT-BOXED £85.00
NIKON 35 - 70mm 12.8 A/F COMPLETE WITH HOYA FILTER	EXC++ + £249.00
NIKON 35 - 80mm 14.5/5.6 A/F "D"	MINT BOXED £55.00
NIKON 35 - 135mm 13.5/4.5 A/F ZOOM	MINT- £175.00
NIKON 55 - 200mm 14.5/6 "G" DX IF ED AF-S	MINT £145.00



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- NEW! J1 + 10-30mm + 30-110mm **£595**
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- V1 + 10mm **£619**
- V1 + 10-30mm + 30-110mm **£585**
- Recommended Nikon 1 Lens:
- Nikon 10mm f2.8 **£178**
- Nikon 10-100mm f4.5-5.6 PD-Zoom VR **£539**
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NEW! D3200 From **£399**

- D3200 Body RRP £559.99 From **£399**
- D3200 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £649.99 From **£460.49**
- D3200 + 18-55mm VR + 55-300mm From **£744.54**



D5100 From **£359**

- D5100 Body RRP £549.99 **£359**
- D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £649.99 **£429.95**
- D5100 + 18-55mm VR + 55-200mm **£628.05**

CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ 'Ideal for holidays', 'versatile'
Lionheart - Surrey



D7000 From **£699**

- D7000 Body RRP £1005.99 **£699**
- D7000 + 18-105mm VR RRP £1207.99 **£889**

CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ 'The perfect combo for a Pro-sumer'
Robin - Bristol

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D600 Body **£1734.95**

D600 + 24-85mm **£2148.95**

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D4 Body **£4699**

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System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details **£132.95**

Nikon Capture NX2 Upgrade **£84.99**

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NEX-7 Body Black **£839**

NEX-7 + 18-55mm Black **£949**

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NEX-F3 + 18-55mm Silver or Black **£409**

NEW! A37 **£439**

NEW! A37 + 18-55mm + 55-200mm **£586**

A77 From **£969**

A77 Body **£969**

A77 + 18-135mm **£1199**

A77 + 16-50mm **£1399**

A65 Body **£685**

A65 + 18-55mm **£719**

A65 + 18-135mm **£859**

A57 + 18-55mm **£569**

A57 + 18-55mm + 55-200mm **£759**

A57 + 18-135mm **£789**

NEW! A99 From **£2499**

NEW! A99 Body Black **£2499**

NEW! A99 Body + Battery Grip + 2 FREE Batteries† worth **£136** **£2798**

†T&Cs apply - See website for details

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NEW! G5 Body Black **£549**

NEW! G5 + 14-42mm **£629**

NEW! G5 + 14-42mm Power Zoom **£729**

GF5 + 14-42mm **£393.52**

GF5 + 14-42mm Power Zoom **£499**

NEW! GH3 From **£1549**

NEW! GH3 Body Black **£1549**

NEW! GH3 + 14-140mm **£2099**

NEW! GH3 + 12-35mm **£2299**

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GX1 + 14-42mm Power Zoom **£579**

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OM-D E-M5 Body **£999**

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RECOMMENDED LENSES:

NEW! Olympus 12mm f2.0 ED **£569**

NEW! Olympus 75mm f1.8 PW EZ **£699**

Olympus Digital SLR E-5 Body **£1267**

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NEW! E-PL5 + 14-42mm **£599**

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Sigma RS31 Remote Control **£24.99**

Sigma PG-21 Power Grip **£169.99**

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NEW! K-5 II Body **£799**

NEW! K-5 II Body **£799**

NEW! K-5 II + 18-55mm WR **£869**

NEW! K-5 II + 18-135mm WR **£1119**

NEW! K-30 + 18-55mm DA WR **£629**

NEW! K-30 + 18-55mm DA WR + 50-200mm DA WR **£739**

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3.7 fps

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600D

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600D + 18-55mm IS II

£505

600D + 18-135mm IS

£689

600D + 18-55mm II + 55-250mm f4.0-5.6 IS II

£689

CUSTOMER REVIEW: 600D + 18-135mm IS

★★★★★

'An excellent product'

Wheelyan - Suffolk

Canon EOS 650D



18.0 megapixels

5.0 fps

1080p movie mode

Canon EOS 60D



18.0 megapixels

5.3 fps

1080p movie mode

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650D + 18-55mm f3.5-5.6 IS II + 55-250mm IS II

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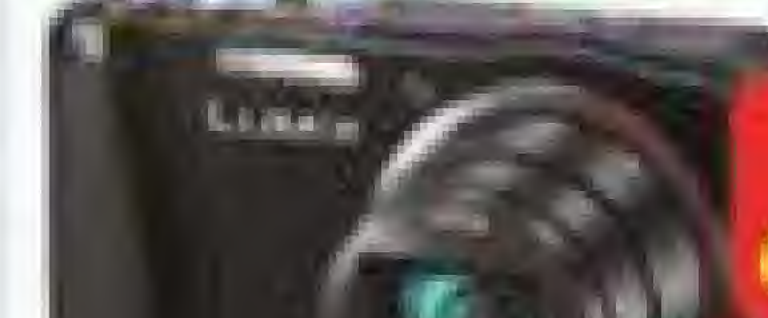
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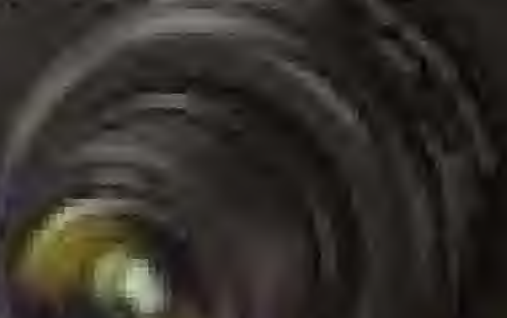
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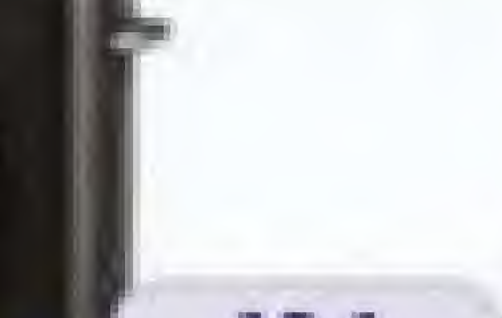
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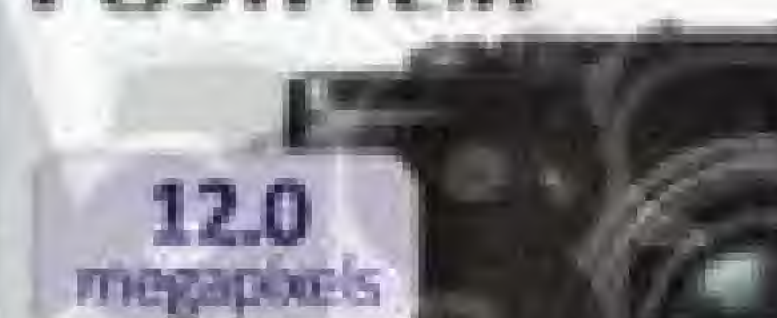
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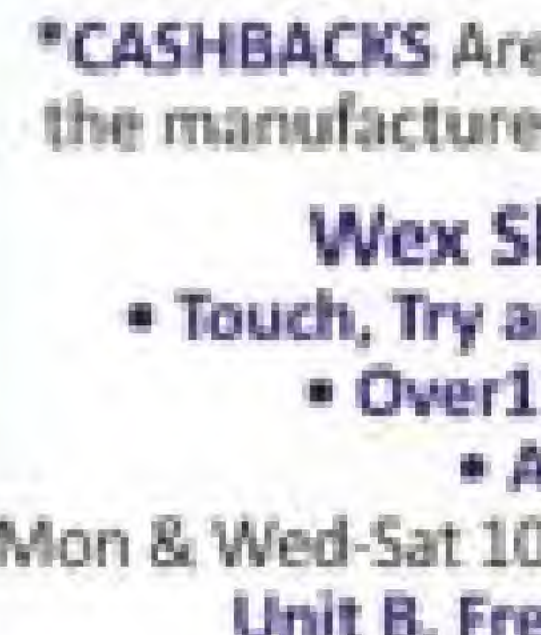
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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

Digital
PHOTOGRAPHY

Ink Test Winner



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£26.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£21.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	
T036 Black	£18.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£26.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£42.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£35.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£34.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£34.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£24.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£39.99 set of 4	£14.99 , 3 sets for £42.99	C64, C66, C84, C86,
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX6400, CX6600
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£19.99 , 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-T0549 Set of 8	£99.99 set of 8	£35.99 , 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	Photo R240, R245,
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	Photo R2400
T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	D68, D88,
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99 , 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD,
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX730WD/800FW/810FW/830FWD/830FWD
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	
T0877/8/9, each	£8.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W,
T1281 Black	£6.99 5.9ml	£4.99 13ml	BX305F
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW,
T1291 Black	£9.99 11.2ml	£5.49 16ml	BX305F/320FW/525WD/535WD/625FWD/630FW,
T1292/3/4, each	£9.99 7.9ml	£4.49 13ml	BX635FWD/BX925FWD/BX935FWD, B42WD
T1571-9, each NEW	£19.99 25.9ml each or £154.99 set of 8		Photo R3000
T1591-9, each NEW	£13.99 17ml each or £99.99 set of 8		Photo R2000
T5591-6, each	£12.99 13ml each or £69.99 set of 6		Photo RX700

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EPSON Stylus Pro 3800, 3880	
T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£39.99
EPSON Stylus Pro 4900:	
T6531/6532/6533/6534/6535/6536/6537/6538/6539/653A/653B 200ml	£72.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£49.99
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£74.99
EPSON Stylus Pro 4800, 4880:	
T6051/6052/6053/6054/6055/6056/6057/6058/6059 110ml	£47.99
T6061/6062/6063/6064/6065/6066/6067/6068/6069 220ml	£72.99
EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/6023/6024/6025/6026/6027/6028/6029 110ml	£47.99
T6031/6032/6033/6034/6035/6036/6037/6038/6039 220ml	£72.99



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BCi6 PC/PM/R/G 15ml	£2.99
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CLi8 B/C/M/Y/PC/PM 15ml	£3.99
PGi520 Black 19ml	£4.99
CLi521 B/C/M/Y/GY 9ml	£3.99
PGi525 Black 19ml	£4.99
CLi526 B/C/M/Y/GY 9ml	£3.99
BCi24 Black 9ml	£1.99
BCi24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

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CLi8 B/C/M/Y 13ml	£10.99
CLi8 PC/PM/R/G 13ml	£10.99
PGi7 Black 25ml	£11.99
PGi9 Clear 191ml	£11.99
PGi9 All colours, 14ml, each	£8.99
PGi29 All colours, 36ml, each	£19.99
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CLi521 B/C/M/Y/GY 9ml	£8.99
PGi525 Black 19ml	£9.99
CLi526 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£11.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£14.99
PG540 Black 8ml	£11.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL52 Photo 21ml	£18.99
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No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
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No.301 Black 3ml	£8.99
No.301 Colour 3ml	£9.99
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No.338 Black 11ml	£17.99
No.339 Black 21ml	£23.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
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No.351 Colour 3.5ml	£13.99
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No.901 Colour 9ml	£13.99
No.920XL Black 49ml	£19.99
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No.27 Colour	£11.99
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No.33 Colour	£11.99
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No.28 Black	£14.99
No.29 Colour	£16.99
No.32 Black	£19.99
No.33 Colour	£21.99
No.36 Black	£16.99
No.37 Colour	£18.99
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LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
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Sandisk Extreme
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Lexar

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SDHC Class 10: 600X

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BATTERIES

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NP60 for Fuji	£9.99
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EN-EL15 for Nikon	£CALL
EN-EL19 for Nikon	£12.99
Li10B/12B for Olympus	£9.99
Li40B/42B for Olympus	£9.99
Li50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BMB9 (V2) for Panasonic	£24.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII	£99.99
For Canon 5D MkIII	£99.99
For Canon 7D	£99.99
For Canon 30/40/50D	£79.99
For Canon 60D	£99.99
For Canon 450D	£69.99
For Canon 500D	£69.99
For Canon 550D	£99.99
For Canon 1000D	£69.99
For Nikon D40/D60	£39.99
For Nikon D80/D90	£79.99
For Nikon D7000	£99.99

CHARGERS

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

£19.99

Dedicated Charger
A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

£14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters



KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

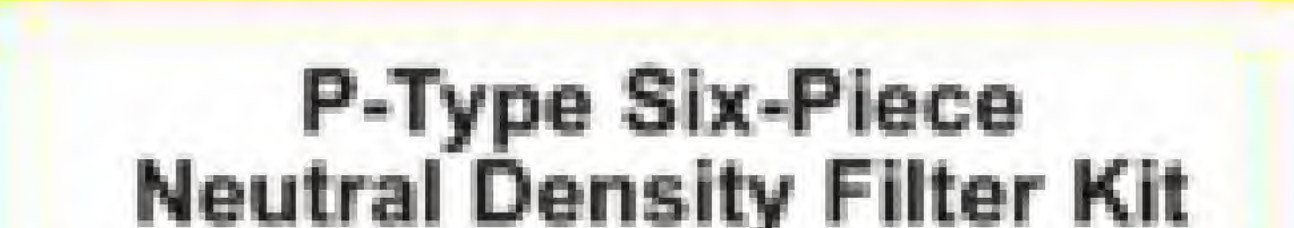
P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99



P-Type Six-Piece Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

£49.99

£43.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

£7.99

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

CLEANING

GREEN CLEAN Sensor Cleaning

LensPen SensorKlear Loupe 6X magnification, with LEDs	£39.99
LensPen SensorKlear Loupe Kit inc. Loupe, Blower, SensorKlear	£49.99
Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes	£64.99
Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4	£15.99

Lens Cleaning

LensPen Original Carbon-tipped pen with built-in cleaning brush	£7.99	
LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro	£24.99	£17.99
Spudz 6x6 Washable microfibre cloth with neoprene pouch and belt/key clip	£4.99	

Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm ND4 / ND8	£11.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
72mm ND4 / ND8	£29.99
77mm ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.



Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting. Also available is the highly acclaimed ND500MC fixed 9 stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!



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We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

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CAMERA BAGS

thinkTANK photo

We will match or beat ANY UK Think Tank price!
Full Think Tank range in stock - below are just a few examples:

Retrospective 7	Airport Commuter	Airport International V2.0
NEW! £114	NEW! £149	£245

Billingham

We will match or beat ANY UK Billingham price!
Full Billingham range in stock - below are just a few examples:

Hadley Range	The 5 Series	The 07 Range
Hadley Small £126 Hadley Large £148 Hadley Pro £162	225 £247 335 £256 445 £279 555 £315	107 £247 207 £270 307 £288

KATA

Comprehensive Kata range in stock!
Below are just a few examples:

GearPack Range	Digital Rucksack Range	3-N-1 ProLight Series
NEW! Gearpack-60 £49 Gearpack-80 £59 Gearpack-100 £69	DR-465 £65 DR-466 £72 DR-467 £79	NEW! 3N1-25 £139 3N1-35 £169

tamrac

Comprehensive Tamrac range in stock!
Below are just a few examples:

Expedition Range	Velocity Sling Range	Accessories
4X £89 5X £104 6X £119 7X £149 8X £169	6X £29 7X £39 8X £44 9X £49 10X £59	Water Bottle £13 Lens Case 50 £12 Lens Case 100 £13 Lens Case 200 £14 Flash Case £11 Rain Cover £20

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

Messenger UP-Rise	Zoomster Outlawz	Backpack UP-Rise
UP-Rise 28 £99 UP-Rise 33 £108 UP-Rise 38 £117	Outlawz 16Z £73 Outlawz 17Z £85	UP-Rise 45 £99 UP-Rise 46 £108 UP-Rise 48 £135

RAIN COVERS

OpTech Rainsleeve	Kata Elements Covers	Think Tank Hydrophobia
Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashguns. 2 per pack. Standard Flash £6 Flash £8	Protect your camera against the elements! E690 Small £37 E702 Large £52	The ultimate protection from the weather! 70-200 £109 70-200 Flash £114 300-600 £118

CAMERA STRAPS

BLACKRAPID

The world's fastest camera straps!

RS-4 Classic	RS-5 Cargo	RS-7 Curve	RS-W1 Womens	RS-SPORT	RS-DR1 Double	SnapR-35 Large
£54.99	£64.99	£59.99	£59.99	£59.99	£119.99	£44.99

OP TECH USA

The world's best-selling SLR camera straps!

Camera Straps	System Connectors
Wrist Strap £11.99 Classic Strap £16.99 Super Classic £19.99 Pro 3/8 Strap £17.99 Pro Loop Strap £18.99 Utility Sling Strap £29.99	Adapt-its (4) £4.99 Extensions (2) £6.99 UniLoop (2) £6.99 ProLoop (2) £9.99 LensSupport (2) £9.99 Sling Adapter £10.99

TRIPODS

Manfrotto

Massive range of Manfrotto in stock!
Below are just a few examples:

190XPROB Tripod	055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.99	Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £109.99

190CXPRO3	190CXPRO4	055CXPRO3	055CXPRO4
Carbon Fibre 3-section legs, Q90 column Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £204.99	Carbon Fibre 4-section legs, Q90 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £212.99	Carbon Fibre 3-section legs, Q90 column Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £232.99	Carbon Fibre 4-section legs, Q90 column Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm £246.99

MM294A3 Monopod	MM294A4 Monopod	679B Monopod
Aluminium 3-section Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm £29.99	Aluminium 4-section Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm £34.99	Aluminium 3-section Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £35.99

234 Tilt Head	234RC Tilt Head	804 RC2 Pan / Tilt
Ideal for monopods Weight: 0.27kg Load: 2.5kg £14.99	with RC2 quick release Weight: 0.27kg Load: 2.5kg £24.99	with RC2 quick release Weight: 0.79kg Load: 4.0kg £49.99

496 RC2 Ball Head	498 RC2 Ball Head	410 Geared Head
with RC2 quick release Weight: 0.46kg Load: 6.0kg £49.99	with RC2 q/release Weight: 0.67kg Load: 8.0kg £79.99	with RC4 quick release Weight: 1.22kg Load: 5.0kg £142.99

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

AltaPRO 263AT Tripod	AltaPRO 264AT Tripod
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm £134.99	Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm £152.99

PRO 253CT	PRO 283CT	NEW! Nivelto Tripods
Carbon Fibre 3-section legs, MACC column Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm £260.99	Carbon Fibre 3-section legs, MACC column Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm £332.99	A new range of lightweight, flexible, compact tripods with heads that fold flat in a few seconds thanks to the unique, inverting open canopy. 204BK H:101cm, W:0.6kg £53.99 214BK H:120cm, W:0.7kg £76.49 244BK H:145cm, W:1.1kg £107.99 245BK H:161cm, W:1.2kg £116.99

PH32 Pan / Tilt	SBH100 Ball Head	GH100 Pistol Grip
3-way fluid head, magnesium, three spirit levels, quick release plate. Weight: 0.42kg Load: 5.0kg £89.99	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate. Weight: 0.39kg Load: 10.0kg £80.99	Multi award-winning pistol grip head with spirit level, friction control and panoramic function. Weight: 0.75kg Load: 6.0kg £134.99

BENRO

GH-1P Gimbal	GH-2 Gimbal	Travel Angel 2
Superb gimbal head, with control handle. Side mounting for lens. Weight: 0.8kg Load: 12.0kg £229	Heavy duty gimbal head, with massive load rating. Flat mounting for lens. Weight: 1.4kg Load: 23.0kg £329	A1682TB0 £179 A1692TB0 £189 Flat Traveller 2 A1182TB0 £204 A1192TB0 £209

KOOD

A284 Tripod
Aluminium 4-section Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm £73.99

C2504 Monopod	C2804 Monopod
Carbon Fibre 4-section Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £59.99	Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm £66.99

BH02 Ball Head	BH08 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs Weight: 0.42kg Load: 12.0kg £25.99	Weight: 0.42kg Load: 12.0kg £29.99

BH22 Ball Head	BH25 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs Weight: 0.4kg Load: 8.0kg £31.99	Weight: 0.4kg Load: 8.0kg £45.99

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Triad 30 Lite
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carrying case. Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm £39.99

Triad 40 Lite	Triad 60 Lite
Including BH40 alloy ball head. Weight: 1.58kg Max Load: 5.0kg Folded: 60cm Max Height: 153cm £49.99	Including 3-way fluid damped pan/tilt head. Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm £59.99

BH30 Ball Head	BH40 Ball Head
£19.99	£29.99

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PocketWizard

The NEW Plus III
Single Unit £129 Double Unit £249 Triple Unit £369

Mini & Flex
The world's leading TTL wireless triggering system. AC3 Zone Controller £49 TT1 Mini Transmitter £149 TT5 Flex Transceiver £159

SEKONIC

L208 TwinMaster
Analogue, incident and reflected, ambient light only. £85

L308S FlashMate
Digital, incident and reflected, ambient and flash light. £139

L358 FlashMaster
£219

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Hahnel Combi TF
Combed wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. Receiver & Transmitter £49.99

NEW GigaT MkII
£65

NEW Tuff TTL
£99

YONGNUO

Yongnuo CTR-301P
Extra Receivers £18.99 Yongnuo RF-602 £29.99 Extra Receivers £19.99 Yongnuo RF-603 £31.99

Yongnuo YN-460II and YN-560II
flashguns also in stock!

FLASH GUNS

Nissin

Free batteries with every Nissin Flashgun
Nissin Di866 MkII The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon, Nikon and Sony digital SLRs, the Nissin Di866 fully supports full TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades. £199.99 Canon, Nikon & Sony

Nissin Di622 MkII
An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser. £114.99 Canon, Nikon & Sony

Nissin Di466
Guide number of 33m. Full TTL, adjustable bounce flash head, wide angle diffuser. £79.99 Canon, Nikon & Olympus

Metz

Free batteries with every Metz Flashgun
24 AF-1 £49.99 36 AF-5 £69.99 44 AF-1 £129.99 50 AF-1 £169.99 Canon, Nikon, Sony, & Olympus

Nissin MF18 Ring Flash
The new Nissin MF18 Macro Ring Flash offers an exceptionally high guide number of 16m (ISO100), colour LCD display, power pack port, Auto, TTL, Manual, Multi, Wireless and Custom settings are just some of its features, plus an expanding ring head. Includes mounting rings for 52, 58, 62, 67, 72 and 77mm diameter mounting rings. Available in Canon and Nikon fit. £279.99

TTL Flash Cord Coiled
£24.99

TTL Flash Cord Straight
£29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.
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FLASH DIFFUSERS

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:
Canon 270EX / 380EX / 420EX Canon 430EX / 430EXII / 550EX Canon 580EX / 580EXII Nikon SB600 / SB800 / SB900 Nikon SB24 / SB25 / SB26 / SB28 Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1 Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ £10.99

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:
Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc £29.99

STUDIO ACCESSORIES

westcott

Apollos and Halos	Collapsible Umbrellas
The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle. 28" Apollo £99.99 Apollo Orb £119.99 Apollo Strip £119.99	Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5". 43" Umbrella Soft Silver £19.99 43" Umbrella White £19.99 43" Umbrella White/Black £21.99

Westcott 28" Apollo Flash Kit	Westcott Umbrella Flash Kit	Westcott 5-in-1 Reflector Kit
Including shoe mount, 28" Apollo and light stand. £184 £119.99	Including shoe mount, umbrella and light stand. £81 £64.99	Including reflector, reflector holder, and light stand. £110 £79.99

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices **include VAT**, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

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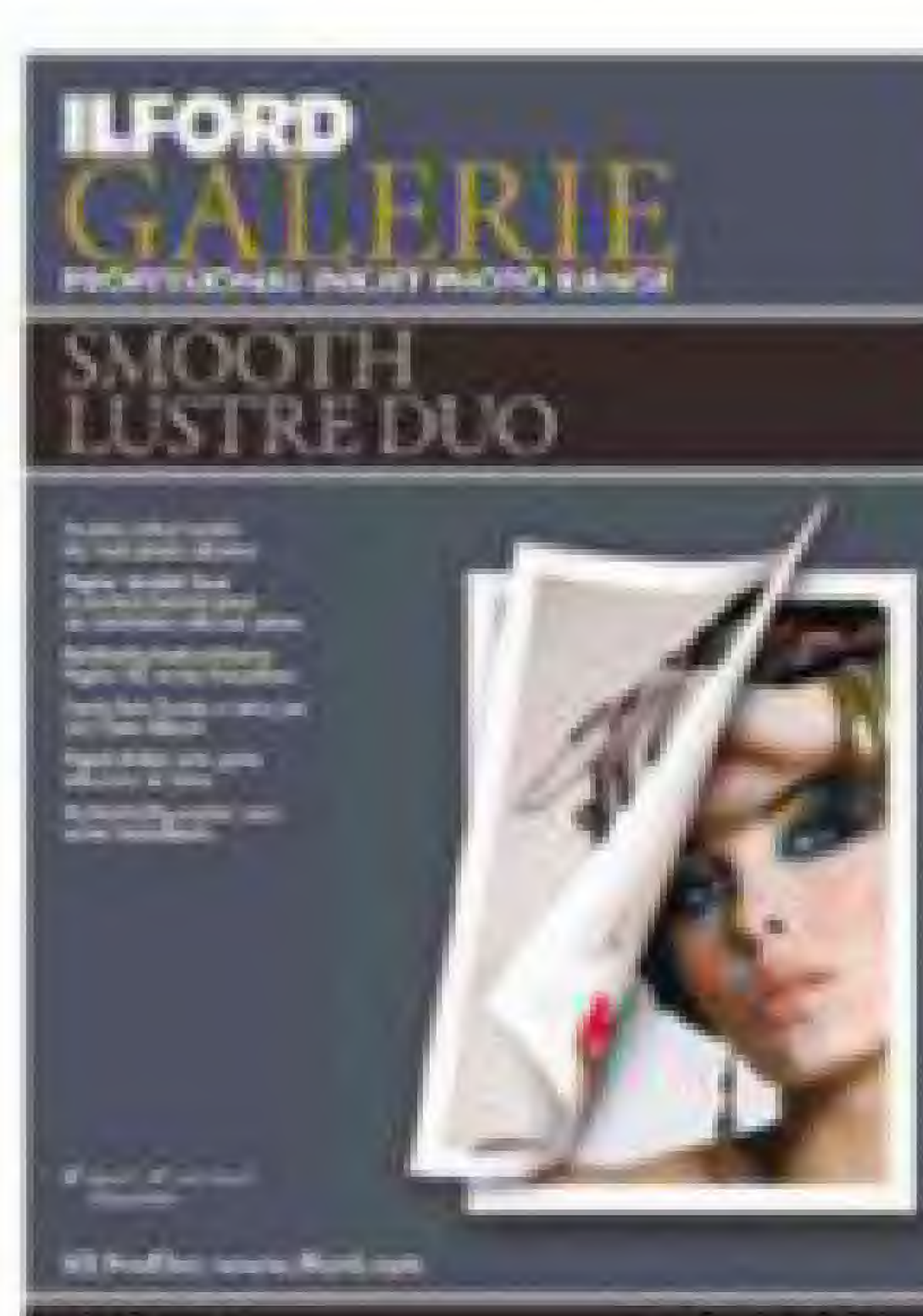
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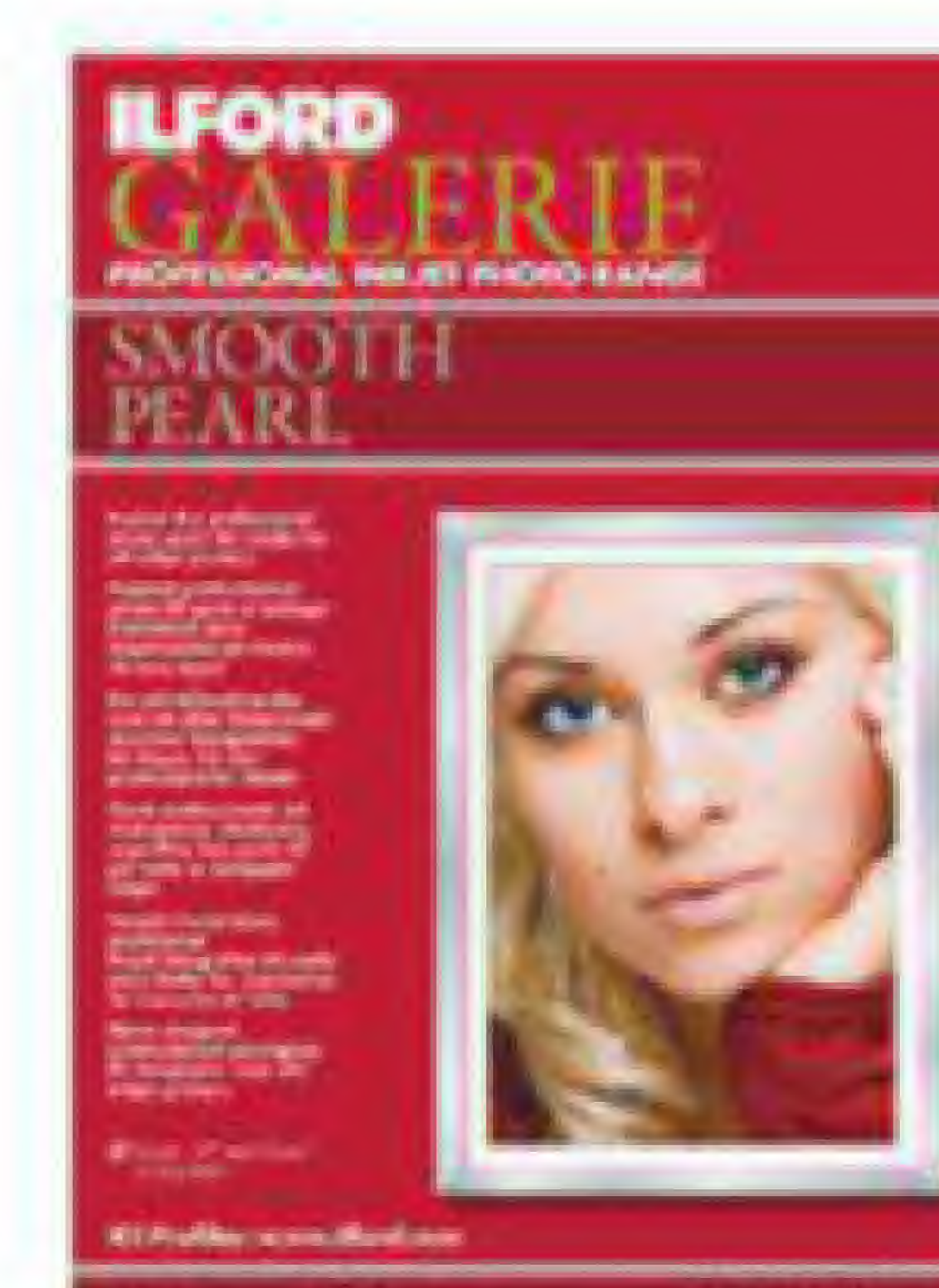
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Canon PGI9 Pro 9500 inks



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Manfrotto 190CXPRO3



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Tripod

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Limited stocks at this price

Black Rapid RS-W1C



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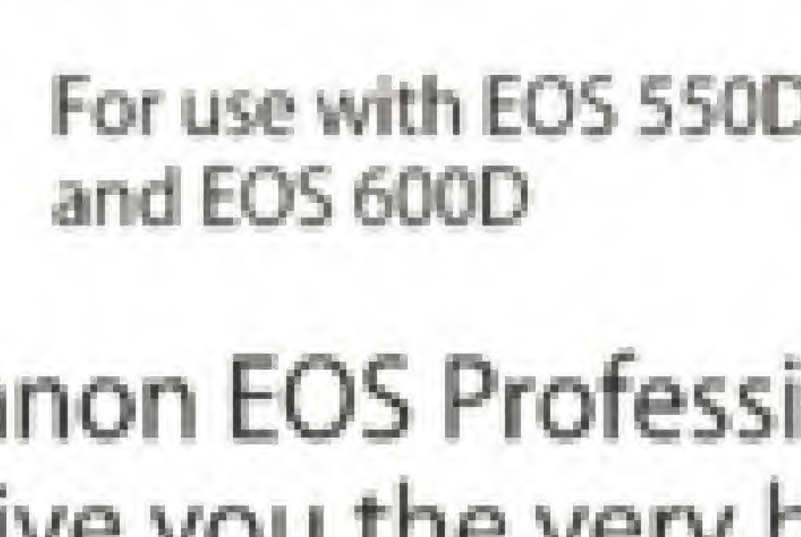
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- ▶ Full HD movies
- ▶ 4 fps continuous shooting
- ▶ Compact & Lightweight

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- ▶ D-Movie function
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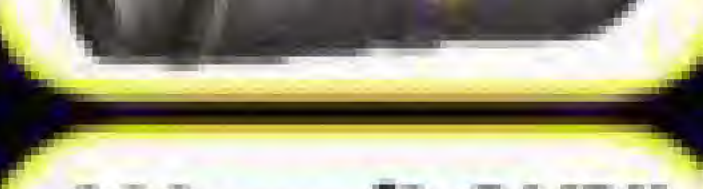
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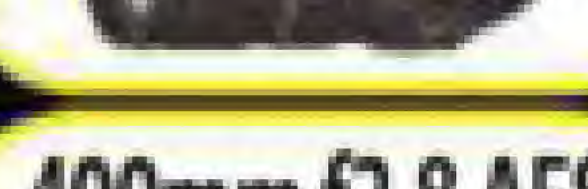
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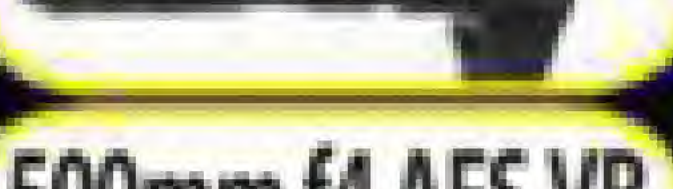
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BRONICA RF USED	18-55 F3.5/5.6 EFS.....£69	300TL.....£49	120 Back.....£39	18-50 F2.8/4.5 DC OS.....£99	500 F4.5 EX.....£1599	14-42 F3.5/5.6.....£69
45 F4 + viewfinder box.....£379	18-135 F3.5/5.6 IS.....£239	CONTAX RF USED	Cable Rel Ad RC402.....£20	18-200 F3.5/6.3 DC.....£99	1.4x EX DG M.....£169	14-45 F3.5/5.6 OIS.....£199
BRONICA ETRS 645 USED	18-200 F3.5/5.6 IS.....£349	G2 Titanium + 45 F2.....£599	645 Super Conn N.....£20	24-70 F2.8 EX DG.....£229	1.4x EX conv.....£119	14-50 F3.8/5.6 OIS.....£299
ETRSi + 75 F2.8 E + 120.....£249	24 F3.5 L TSE M.....£699/749	G2 body Titanium.....£429	Angle Finder.....£79	28-70 F2.8 EX.....£149	2x EX DG M.....£169	20 F1.7 M.....£239
ETRS + 75 EII + RFH.....£129	24-70 F2.8 L.....£999/1199	35-70 F3.5/5.6 blk box.....£449	Winder.....£79	28-135 F3.8/5.6.....£79	TAMRON NAF USED	45-200 F4.5/6 OIS.....£199
ETRS + 75 + RFH + AE prism	24-105 F4 L.....£649	TLA200 Titanium.....£69	MAMIYA TLR 6x6 USED	28-200 F3.5/5.6 UC.....£49	10-24 F3.5/4.5 Dill.....£279	PENTAX 645 DIGITAL AF USED
+ speed grip.....£269	28-90 F4/5.6 Ull.....£89	TLA30 flash.....£29	C330 S body + WLF.....£179	50 F1.4 EX DG M.....£279	11-18 F4.5/5.6.....£279	645D body M- box.....£4499
40 F4 PE.....£199/249	28-105 F3.5/4.5 U MKI.....£149	CONTAX SLR USED	C330 F body + WLF.....£149	50 F2.8 EX DG M.....£179	18-270 F3.5/6.3 Dill PZD.....£329	45-85 F4.5 FA M- box.....£749
50 F2.8 E.....£99	28-135 F4.5/5.6 box.....£239	167MT body.....£99	C330S body + WLF M.....£299	55-200 F4/5.6.....£69	19-35 F3.5/4.5.....£79	55 F2.8 AL M- box.....£549
50 F2.8 PE.....£199	35-70 F3.5/4.5.....£69	180 F2.8 AE.....£399	80 F2.8 S.....£149	70-300 F4/5.6 APO.....£79	18-200 F3.5/6.3 Dill.....£149	80-160 F4.5 FA.....£599
75 F2.8 E II.....£129	55-250 F4/5.6 IS.....£149	300 F4 MM M- box.....£399	135 F4.5.....£99	100-300 F4 EX M.....£499	24-70 F2.8 VC Mint box.....£777	PENTAX DIGITAL AF USED
100 F4 PE.....£249	60 F2.8 EFS box.....£279	FUJI DIGITAL USED	180 F4.5.....£169	105 F2.8 EX.....£229	28-200 XR Di mint box.....£129	K5D body M- box.....£549
105 F4.5 PE macro.....£399	65 F2.8 MPE M- box.....£649	X-Pro 1 grip.....£49	Paramender.....£89	600 F8.....£349	28-300 F3.5/6.3 XR Di.....£169	K7D body.....£469
135 F4 PE.....£279	70-200 F2.8 L IS MKI.....£1199	X10 box.....£279	MAMIYA 7 RF 6x7 USED	1.4x EX DG conv M- box.....£169	55-200 F4/5.6 Dill.....£49	K20D body box.....£349
150 F3.5 E.....£89	70-200 F4 IS L.....£799	EF X20 flash M- box.....£159	71l body.....£799/899	2x EX DG conv M- box.....£169	70-300 F4/5.6.....£69	K10D body box.....£249
150 F3.5 PE M- Box.....£179	70-200 F4 L M.....£399	FUJI 35MM USED	50 F4.5 L + VF.....£899	TAM 17-50 F2.8 XR Dill.....£269	90 F2.8.....£229	DBG4.....£149
200 F4.5 PE.....£179	75-300 F4.5/5.6.....£79	SEE WEBSITE	65 F4 box.....£549	TAM 28-75 XR Di box.....£249	TOK 12-24 F4 DX.....£549	DBG3 mint.....£59
500 F8 EII.....£599	80-200 F4.5/5.6 II.....£49	FUJI MED FORMAT USED	80 F4 N.....£599	TAM 70-300 F4/5.6.....£69	TOK 28-105 F3.5/4.5.....£49	AF540FG2 M- box.....£279
2x extender E.....£139	90 F2.8 TSE box.....£849	250 F5.6 GX680.....£199	150 F4.5 L.....£399	TAM 90 F2.8.....£229	Teleplus Pro 300DG 2x.....£109	AF360FG2.....£149
E14 ext tube.....£49	100 F2.8 U.....£349	HASSELBLAD XPAN USED	Panoramic kit.....£49	VIV 19-35 F3.5/4.5.....£69	Kenko ext tube set DG.....£109	PENTAX 35mm AF USED
120 RFH.....£49/69	100-300 F4.5/5.6.....£79	XPan I + 45 F4.....£999	MAMIYA RB 6x7 USED	VIV 100-400 F4.5/6.7.....£179	FLASH / ACCESSORIES USED	MZ-S body.....£249
Polaroid Back.....£29	100-400 F4.5/5.6 L M- box.....£1099	90 F4.....£329	Pro SD + 90 KL + RFH.....£599	Teleplus 2x conv.....£99	DW-20 (WLF for F4) box.....£99	MZSN body.....£79
Rotary prism.....£149	100-400 F4.5/5.6 L.....£999	HASSELBLAD 6x6 USED	Pro S + RFH + 127 F3.8.....£349	Jessops ext tubes.....£69	DW-30 (WLF for F5).....£139	MZS body.....£79
AEIII Prism.....£179	180 F3.5 L box.....£949	SWCM + VF.....£1299	Pro SD body + WLF.....£299	NIKON DIGITAL AF USED	SB-24.....£69	12-24 F4.....£449
AEIII Prism.....£89	300 F2.8 IS L.....£2899	903SWC + viewfinder.....£1999	Pro S body.....£149	D4 body M- box.....£4199	SB-25.....£79	16-45 F4.....£199
WLF Boxed.....£59	300 F4 IS U.....£869/929	500CM + 80CF.....£799	PD prism M- box.....£299	D3S body box.....£2599/2999	SB-26.....£79	18-55 F3.5/5.6 WR.....£89
Plain Prism E.....£39	400 F2.8 L IS M.....£4999/5299	+ A12 blk/chr.....£799	Prism early.....£99	D3X body box.....£2999	SB-27.....£49	18-55 F3.5/5.6.....£49
Angle viewfinder E.....£179	400 F5.6 L.....£929	PM90 prism.....£199	Chimney.....£69	D3 body.....£1699/1999	SB-28.....£99	18-135 F3.5/5.6 ED.....£349
Winder.....£79	500 F4 IS L U.....£5299	WLF early.....£49	120 645V back.....£149	D2XS body box.....£799	SB-29.....£149	24-90 F3.5/4.5 FA.....£199
M bracket.....£69	1.4x conv MKII M- box.....£279	Chimney.....£79	120/220 6x8 motor.....£149	D2X body box.....£499/699	SB-600.....£179	28-70 F4 AL.....£79
Speed Grip E.....£49	2x ext MKII.....£199	A12 latest M.....£299	120/220 6x7 motor.....£149	D2H5 body.....£299	SD-8A.....£99	35 F2 FA.....£199
Metz SCA 386.....£49	2x extender MKI.....£169	A12 latest black.....£199	Pro S Polaroid back.....£49	D700 body.....£999/1399	SD-8 box.....£69	50-200 F4/5.6 DA.....£99
BRONICA SC 6x6 USED	Teleplus 2x DG conv.....£89	A12 late black.....£149	50 F4.5 C.....£299	D300S body M- box.....£899	MB-10 (F90X).....£29	55 F1.4 SDM M- box.....£469
SQAII + 105 + WLF + RFH.....£399	Kenko ext tube set DG.....£110	E12 box.....£349	90 F3.5 KL.....£349	D300 body.....£499	MB-15 (F100).....£69	80-320 F4.5/5.6.....£99
SQAII + 80 + WLF.....£399	NCE2 charger.....£149	50 F2.8 FE M- box.....£799	140 F4.5 macro.....£299	D200 body box.....£299/349	MB-16 (F80).....£39	100 F2.8 FA M.....£369
SQAII body.....£299	BP-200 grip.....£29	250 F4 FE M- box.....£799	180 F4.5 KL.....£249	D90 body box.....£369	MB-40 (MF).....£139	200 F2.8 SDM M- box.....£549
SQAII + 80 + RFH.....£299	BP-50 grip.....£69	50 F4 CF.....£599	180 F4.5 C.....£149	D80 body.....£229	NIKON MF USED	AF200G Mint unused.....£69
SQA + 105 + 120 RFH.....£299	PB-E1.....£99	80 F2.8 CF M.....£499	250 F4.5 KL M- box.....£299	D5100 body.....£299	F3T body blk M- box.....£749	360FTZ flash.....£149
120 RFH.....£79	PB-E2.....£99	120 F4 CF.....£169	45mm tube SD M.....£99	D5000 body.....£239	F3 body.....£299	500FTZ flash.....£99
40 F4 PS.....£449	TC80N3 remote.....£89	150 F4 CFI M.....£899	Ext tube 2.....£69	EH-6 mains charger.....£59	FE-2 body chr M.....£299	SIGMA PKAF USED
50 F3.5 PS.....£199	Angle finder C box.....£119	150 F4 CFI.....£649	Teleplus 2x conv.....£69	MBD-10.....£139/169	FA body chr M.....£299	8 F4 EX M- box.....£299
65 F4 PS Boxed.....£149	Life size converter.....£239	150 F4 CF.....£399	MAMIYA RZ 6x7 USED	MBD-12.....£249	FM2n body chr.....£249/299	12-24 F4.5/5.6 EX M.....£179
110 F4 PS macro.....£279/399	SIGMA CAF USED	150 F4 blk T*.....£199	RZ67 Pro II + 90 + RFH.....£699	MBD-200.....£69	FM2n body blk.....£169	17-35 F2.8/4 EX.....£179
135 F4 PS M.....£249	10-20 F4/5.6 EX DC.....£299	160 F4.8 CB M- box.....£499	RZ67 Pro II + 90 + RFH.....£549	P5100 compact M- box.....£129	FM2 body chr.....£149	24-70 F2.8 EX DG mint.....£229
150 F3.5 S.....£79	15-30 F3.5/4.5 EX DG.....£219	250 F5.6 M.....£399	RZ67 Pro II + 110 + RFH.....£549	NIKON AF USED	FM body chr.....£99	24-70 2.8 EX.....£229
150 F4 PS.....£149	17-35 F2.8/4 EX.....£199	Vivitar 2x conv.....£99	RZ Pro + 110 F2.8 + RFH.....£399	F6 body M.....£799	F3 body shift.....£449	70-300 F4/5.6 APO DG.....£119
150 F4 PS M- Box.....£199	17-70 F2.8/4 DC OS.....£259	LEICA DIGITAL USED	RZ Pro II body.....£299	F5 body box.....£179/299	FE-2 body chr M.....£299	150-500 F5.6/3 DG box.....£579
200 F4.5 PS M- box.....£199	18-50 F2.8 EX DC.....£239	Lux 2.....£349	RZ Pro II body.....£299	F4 body.....£149	FA body chr M.....£299	150-500 F5.6/3 DG box.....£499
2x PS converter M.....£299	18-125 F3.8/5.6 DC.....£129	D-Lux 5 blk.....£449	RZ Pro body.....£199	F100 body box.....£149	FM2n body chr.....£149	170-500 F5.6/3 DG box.....£379
Auto bellows S box.....£199	20 F1.8 EX DG M.....£299	D-Lux 2 M- box.....£299	50 F4.5 W M.....£299	F90X body.....£49	FM body chr.....£99	TAM 18-200 XR Dill.....£139
Polaroid back.....£49	24-70 F2.8 EX DG.....£349	V-Lux 20 M- box.....£249	50 F4.5 ULD M- box.....£699	F801 body.....£49	35 F2.8 shift early.....£199	TAM 28-300 F3.5/5.6.....£99
135N back.....£99	30 F1.4 EX DC.....£269	LEICA M/COMPACT USED	65 F4 M- box.....£349	F801/F801s body each.....£49	35-105 F3.5/4.5 AIS.....£149	PENTAX 35mm MF USED
120J 645 back.....£69	50-150 F2.8 EX DC II.....£349	Illig + 5cm f2 + erc.....£999	75 F4.5 shift M.....£599	F50/F55/F60 body each.....£29	36-72 Series E.....£79	LX + FA2 scruffy.....£149
Waist level finder.....£69	50-500 F4/6.3 EX DG.....£599	MP body blk 0.72 M- box.....£1799	140 F4.5 W M- macro.....£399	F60/F60I body each.....£29	43-86 F3.5 AI.....£69	K1000 body chr.....£99
Plain Prism S Boxed.....£99	70-300 F4/5.6 APO DG mac.....£99	MP body sil 0.72 M- box.....£1799	180 F4.5 M.....£149	F60I body.....£29	50 F1.4 AIS.....£199	P30T body.....£69
AE Prism Early.....£149	105 F2.8 EX DG.....£319	M7 body blk 0.85 M- box.....£1499	250 F4.5 W.....£199	105 F2.8 AF G M- box.....£399	50 F1.4 AIS.....£149	P30N body.....£69
ME Prism Finder.....£129	120-300 F2.8 OS Mint.....£1599	M6 blk TTL 0.85.....£899/999	No 1 ext tube.....£79	12-24 F4 AFS DX M.....£629	50 F2 (F).....£49	Program A body.....£49
Metz SCA 386.....£49	120-300 F2.8 EX DG HSM.....£999	M6 black body.....£699	No 2 ext tube.....£79	17-55 F2.8 AFS box.....£749/799	55 F2.8 AIS box M.....£199	P30T body.....£69
Lens Hood 65-80.....£20	135-400 F4.5/5.6.....£249	MAP chr body.....£749	FE701 prism AE.....£249	18-55 F3.5/5.6 DX VR.....£79	100-300 F5.6 AIS.....£149	Ricoh KR 5 Super body.....£49
Pro shade S box.....£49	150 F2.8 EX DG mac.....£429	M3 chr d/wind + ERC.....£749	AE prism early.....£149	18-55 F3.5/5.6 DX.....£59	135 F2.8 AI.....£89	M42 300 F4 M.....£299
Motorwinder.....£199	150-500 F5.6/3 OS box.....£649	M3 chr s/wind.....£549	Pro II Polaroid back.....£69	18-70 F3.5/4.5 DX.....£139	300 F4.5 AIS.....£199	28 F3.5.....£49
Speed grip S.....£99	180 F3.5 EX DG box.....£429	21 F2.8 blk ASP M- box.....£1999	120 back Pro II.....£99	18-105 F3.5/6.3 VR.....£169	400 F3.5 AIS.....£999	28-50 F3.5/4.5 PK.....£69
BRONICA GS 6x7 USED	500 F4.5 EX DG.....£2499	28 F2.8 M- box.....£699	120 back Pro 1.....£39	18-200 F3.5/6.3 VR.....£449	400 F5.6 ED AIS.....£499	35-70 F3.5/4.5 PK.....£49
150 F4 PG M.....£169	800 F5.6 EX HSM.....£2299	35 F2 blk ASP M- box.....£1699	Pro shade.....£49	18-200 F3.5/6.3 VR box.....£299	600 F5.6 AIS.....£1699	40-80 F2.8/4 PK.....£69
G18 Ext Tube box.....£79	1.4x EX DG conv M.....£169	50 F1.4 blk M- box.....£1899	Pro AE hood.....£119	24-70 F2.8 AFS M- box.....£1099	TC14B box.....£149	50 F1.7.....£49
Polaroid Back.....£39	2x EX DG conv.....£129	CF22 flash.....£69	MINOLTA/SONY DIGITAL USED	24-85 F3.5/4.5 VR.....£339	TC16A.....£99	50 F2.....£49
Speed Grip.....£89	OTHER CAF USED	CF Flash.....£69	Sony A900 body box.....£999	24-120 F3.5/4.5 VR.....£249	TC200.....£59	55 F2.8 AIS box M.....£199
AE Prism Finder G.....£129	TAM 10-24 F3.5/4.5 Dill.....£279	SEF20 flash.....£79	Sony A300 body.....£249	28 F2.8 AF N.....£119	MD-12 winder.....£49	100-300 F5.6 AIS.....£149
AE Rotary Prism.....£199	TAM 18-250 F3.5/6.3 XR Dill.....£199	LEICA SLR USED	Sony A200 body.....£239	28-100 F3.5/5.6 AFG box.....£49	SB-15.....£39	135 F2.8 AI.....£89
CANON DIGITAL AF USED	TAM 28-300 F3.5/6.3 XR Dill.....£179	R9 body Anthracite.....£649	HVL-F36AM flash.....£149	28-100 F3.5/5.6 G.....£49	SB-16.....£79	300 F4.5 AIS.....£199
1DX body Mint box.....£4899	TAM 55-200 F4/5.6.....£49	R7 body blk box.....£999	Nissin Di866 II.....£129	28-105 F3.5/4.5 AFD.....£149	SB-16A.....£79	400 F3.5 AIS.....£999
1DS MKII body.....£2299/2699	TAM 60 F2.8 Di M.....£249	R4 body chr.....£149	Sigma EF530DG Super.....£99	28-300 F3.5/5.6 VR.....£579	SB-17 (fit F3).....£49	400 F5.6 ED AIS.....£499
1DS MKIII body.....£2699/3199	TAM 70-300 F4/5.6.....£79	60 F2.8 R.....£449	Minolta VC7D grip.....£119	35-105 F3.5/4.5 AFD.....£99	DR-3 angle finder.....£79	600 F5.6 AIS.....£1699
1D MKIII body.....£1299	TAM 90 F2.8.....£279	LIGHTMETERS USED	Sony VVG77AM.....£149	35-135 F3.5/4.5 AFD M- box.....£99	DW-4 (fit F3).....£169	TC14B box.....£149
1D MKIII body box.....£749	VIV 19-35 F3.5/4.5.....£69	Gossen Lunasix III.....£79	MINOLTA/SONY AF USED	50 F1.8 AFD M- box.....£99	OLYMPUS DIGITAL USED	TC16A.....£99
1D MKIII body.....£499/799	Kenko Pro 300 1.4x.....£119	Gossen Sixtomat.....£79	Dynax 9 body M- box.....£299	55-200 F4.5/5.6 AFS VR.....£319	E1 + 14-42.....£249	TC200.....£59
7D body box.....£899	CANON FLASH USED	Minolta Flashmeter V.....£179	Dynax 9 body box.....£249	60 F2.8 AFD box.....£239	ES10 body.....£199	MD-12 winder.....£49
5D MKII body box.....£999/1199	270EX M- box.....£89	Minolta Autometer VF.....£139	Dynax 7 body.....£79	70-200 F2.8 VR.....£1449	E500 body.....£179	SB-15.....£39
5D MK I body.....£499	380EX.....£89	Minolta Autometer VF.....£149	Dynax 7xi body.....£49	70-300 F4/5.6 AFD.....£149	E410 + 14-42.....£169	SB-16A.....£79
60D body.....£599	430EX box.....£149	Sekonic L308B.....£99	Dynax 5 body box.....£39	70-300 F4/5.6 G.....£69	E300 body.....£169	SB-17 (fit F3).....£49
50D body.....£449	580EX box.....£279	Sekonic L358 M.....£179	Dynax 800Si body.....£49	80-200 F4.5/5.6 AFD.....£49	E410 + 14-42.....£169	DR-3 angle finder.....£79
40D body.....£349	ML-3 ring not digital.....£89	Sekonic L508 M- box.....£249	Dynax 700Si body.....£49	80-400 F4.5/5.6 VR.....£749	E500 body.....£179	DW-4 (fit F3).....£169
20D body.....£179	STE-2 box.....£119	MAMIYA 645 USED	Dynax 700Si body.....£49	85 F1.4 AFS G M- box.....£1049	E410 + 14-42.....£169	OLYMPUS DIGITAL USED
600D body.....£399	CPE-2.....£69	645 Pro TL + 80 + RFH	Dynax 600Si + VG600.....£59	105 F2 DC M- box.....£579	18-180 F3.5/6.3.....£299	E1 + 14-42.....£249
550D body.....£379	Sigma EM140G ring.....£249	+ plain prism.....£399	Dynax 8000i body.....£39	200-400 F4 VRI.....£3299	9-18 F4/5.6 M- box.....£349	ES10 body.....£19

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The U.K.'s Largest Used Equipment Speciallist

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Bronica ETRS/SI

ETRSI Complete + AEII Prism + Grip.....	E+ £349
ETRSI Complete + AEII Prism + Grip.....	E+ £249 - £349
ETRSI Complete + AEII Prism.....	E+ £329
ETRSI Complete + AEII Prism.....	E+ £299
ETRS Complete + AEII Prism.....	E+ £1,989
ETRS Complete.....	E+ £1,989
40mm F4 E.....	Exc £99
45-90mm F4-5.6 PE.....	E+ £449
50mm F2.8 E.....	E+ / E++ £99 - £125
75mm F2.8 E.....	E+ / E++ £69 - £79
100-220mm F4.8 PE.....	E+ £499
100mm F4 PE Macro.....	E+ £249
105mm F3.5 E.....	As Seen £49
135mm F4 PE.....	E+ / E++ £179 - £249
150mm F3.5 E.....	As Seen / Unused £39 - £149
150mm F3.5 PE.....	E+ £149
200mm F4.5 E.....	As Seen / Unused £79 - £249
200mm F4.5 PE.....	E+ / Unused £125 - £229
200mm F5.6 E.....	E+ £129
250mm F5.6 E.....	As Seen / E++ £79 - £159
120 E Mag.....	As Seen / E++ £25 - £49
120 E1 Mag.....	E+ £35
220 E Mag.....	E+ £115
220 E1 Mag.....	E+ £119
Polaroid Mag E.....	E+ / E++ £25 - £75
Polaroid Mag E1.....	Unused £59
AEII Meter Prism.....	E+ / E++ £69 - £99
Prism Finder E.....	Exc / E++ £45 - £59
Speed Grip E.....	E+ £35
Extension Tube E14.....	E+ / Unused £49 - £79
Extension Tube E28.....	E+ / Mint- £49 - £79
SCA386 Flash Adapter.....	E+ / E++ £25 - £59

Bronica GS1

GS1 Complete + AE Prism.....	E+ £449
GS1 Body Only.....	Exc / E+ £129 - £199
50mm F4.5 PG.....	As Seen / E++ £99 - £249
110mm F4 PG Macro.....	E+ / E++ £199 - £249
150mm F4 PG.....	E+ £149
200mm F4.5 PG.....	E+ £149
250mm F5.6 PG.....	E+ £249
GS120 Magazine.....	E+ / E++ £39 - £45
Polaroid Mag G.....	E+ / E++ £25 - £69
AE Prism Finder G.....	E+ / E++ £35 - £125
Plain Prism Finder G.....	E+ £49
Speed Grip G.....	E+ £39 - £45

Bronica RF645

RF645 + 65mm F4.....	E+ / E++ £549 - £599
45mm F4 RF + Finder.....	E+ £349
65mm F4 RF.....	E+ £149
135mm F4.5 RF.....	Mint- £749

Bronica SQA/AI/B

SQA Complete.....	E+ £399
SQA Body Only.....	E+ £129
SQAM Complete.....	E+ £299
50mm F3.5 PS.....	E+ / E++ £159 - £199
50mm F3.5 S.....	As Seen / E++ £69 - £129
65mm F4 PS.....	E+ / Unused £99 - £249
80mm F2.8 PS.....	As Seen / E+ £59 - £119
110mm F4 PS Macro.....	E+ / E++ £169 - £199
150mm F3.5 S.....	As Seen / E++ £49 - £99
150mm F4 PS.....	As Seen / E++ £69 - £125
200mm F4.5 PS.....	Exc £149
1.4x Teleconverter PS.....	E+ £99
2x Teleconverter S.....	E+ / Mint- £69 - £99
SQA 120J Mag.....	E+ £49
SQA 220J Mag.....	Exc / E++ £20 - £59
SQA 220J Mag.....	E+ £75
Polaroid Mag S.....	E+ £35 - £49
AE Prism Finder S.....	E+ £119
CDS MF Finder S.....	E+ £89
ME Prism Finder S.....	E+ £119
Motordrive S.....	E+ / E++ £119 - £299
Motorwinder S.....	E+ £85
Prism Finder S.....	E+ £59 - £79
Prism Finder S.....	E+ / E++ £79 - £99
Autobellows S.....	E+ / Unused £149 - £299
Extension Tube S36.....	E+ £49
Proshade S.....	As Seen / E++ £15 - £59

Canon EOS

EOS IVHS Body Only.....	E+ £399
EOS 1N + BP-E1 Grip.....	E+ £189
EOS 1N + E1 Booster.....	E+ / E++ £169 - £249
EOS 1 + E1 Booster.....	As Seen £139
EOS 1 Body Only.....	E+ £129 - £149
EOS 3 + E2 Booster.....	E+ £179
EOS 3 Body Only.....	As Seen / E++ £99 - £149
EOS 30F Body Only.....	As Seen £399
EOS 33 + 28-90mm.....	E+ £89
EOS 33 Body Only.....	E+ £49
EOS 30 + 28-90mm.....	E+ £59
EOS 30 Body Only.....	E+ / E++ £29 - £79
EOS 5 + V610 Grip.....	E+ £49
EOS 5 QD Body Only.....	E+ £59
EOS 50E + BP50 Grip.....	As Seen / E++ £39 - £69
EOS 50E Body Only.....	E+ £35 - £49
EOS 55 Body Only.....	E+ £39
EOS 3000N + 28-90mm.....	E+ £29
EOS 3000N Body Only.....	E+ £25
EOS 3000V + 28-90mm.....	E+ £49
EOS 3000V Body Only.....	E+ £15
EOS 300V Body Only.....	E+ £35
EOS 300X + 28-90mm.....	E+ £69
EOS 300X Body Only.....	E+ £39
10-22mm F3.5-4.5 EFS.....	Mint- £499
17-55mm F2.8 EFS USM.....	E+ / Mint- £629 - £649
17-85mm F3.5-5.6 IS USM.....	E+ / E++ £159 - £229
17-85mm F3.5-5.6 IS USM.....	E+ £259
18-55mm F3.5-5.6 EFS.....	E+ £89
18-55mm F3.5-5.6 IS EFS.....	E+ £99
24mm F3.5 L TSE.....	E+ / Mint- £699 - £849
24-105mm F4 L IS USM.....	E+ / Mint- £649 - £899
28-80mm F3.5-5.6 USM.....	E+ £59
28-90mm F4-5.6 USM.....	E+ £49
28-90mm F4-5.6 USM II.....	E+ £59

28-135mm F3.5-5.6 IS USM.....	E+ / E++ £219 - £239
28-200mm F3.5-5.6 USM.....	E+ £169
28-300mm F3.5-5.6 L IS USM.....	E+ / Mint- £1,499 - £1,599
35mm F1.4 L USM.....	E+ £949
35-70mm F3.5-4.5 A.....	E+ £39
35-70mm F3.5-4.5 EF.....	E+ £25
35-135mm F4-5.6 USM.....	E+ £99
45mm F2.8 TS-E.....	E+ £799
55-250mm F4-5.6 EFS IS.....	E+ £139
65mm F2.8 MP-E Macro.....	Mint- £679
70-200mm F4 L IS USM.....	Mint £729
70-300mm F4-5.6 IS USM.....	E+ £259
70-300mm F4.5-5.6 DO IS USM.....	E+ / E++ £589 - £699
75-300mm F4-5.6 EF.....	E+ £99
75-300mm F4-5.6 USM III.....	As Seen £59
85mm F1.2 L USM MkII.....	E+ / Mint- £1,249 - £1,299
100-300mm F4.5-5.6 USM.....	E+ £125
180mm F3.5 L Macro USM.....	E+ £899 - £949
300mm F4 L IS USM.....	E+ £899
400mm F4 DO IS USM.....	E+ / E++ £3,599 - £3,999
Sigma 28-105mm F4-5.6 UC AF.....	E+ £69
Sigma 28-200mm F3.5-5.6 DL.....	E+ £59
Sigma 50-200mm F4.5-5.6 DC HSM OS.....	E+ £119
Sigma 70-210mm F2.8 Apo.....	E+ / E++ £189 - £299
Sigma 70-210mm F4-5.6.....	E+ £29
Sigma 70-300mm F4-5.6 Apo.....	E+ £79
Panasonic DMC FZ28.....	E+ £149
Panasonic DMC LX2.....	E+ £129
Panasonic DMC LX1.....	E+ £129
Panasonic DMC-TZ3.....	E+ / E++ £69 - £79
Panasonic FZ30.....	E+ £139
Ricoh GR Digital.....	E+ £109
Ricoh GR Digital Limited Edition.....	Mint- / Mint £149 - £179
Ricoh GX100 + V/Finder.....	E+ / E++ £99 - £129
Ricoh GX200 + Finder.....	E+ £159
Ricoh GXR + 24-72mm.....	Mint- £399
Ricoh GXR + 28mm F2.5.....	E+ £489
Sigma DP1.....	E+ £179
Sigma DP1S.....	E+ £189
Sigma DP2S.....	E+ £249 - £299
Sony DSC-H9.....	Mint- £119
Sony DSC-R1.....	E+ £189 - £199
Sony DSC-R1 + F32X Flash + Tele Conv.....	E+ £249
Sony DSC-T77.....	Mint- £99

Contax 645 Series

Aptus 75 Back (33Mp).....	E+ £5,999
35mm F3.5 Distagon.....	E+ / E++ £999 - £1,199
45mm F2.8 Distagon.....	E+ £999 - £699
120mm F4 Apo Macro.....	E+ / E++ £799 - £1,099
140mm F2.8 Sonnar.....	E+ / Unused £499 - £799
210mm F4 Sonnar.....	E+ / Mint- £489 - £599
Hasselblad-Contax 645 Adapter.....	Mint £45
MFB-2 Polaroid Mag.....	E+ / E++ £99 - £199
MSB1 Flash Bracket.....	Mint- £179

Contax G Series

G2 + 45MM F2.....	E+ £599
G2 Body Only.....	E+ / Unused £419 - £599
G1 Body Only.....	E+ £199
21mm F2.8 G + Finder.....	E+ £549
28mm F2.8 G.....	E+ / E++ £249 - £299
35-70mm F3.5-5.6 G Vario.....	E+ £399
90mm F2.8 G.....	E+ / E++ £129 - £219
TLA140 Flash.....	E+ / Mint- £39 - £59
TLA200 Flash.....	E+ / Unused £69 - £159
TLA200 Flash (Black).....	E+ £79

Contax SLR Series

N1 + 24-85mm.....	E+ £499
N1 Body Only.....	E+ £249 - £299
NX + 28-80mm.....	E+ / Unused £299 - £499
AX Body Only.....	Exc / E+ £179 - £299
RTS3 Body Only.....	As Seen £199
RX Body Only.....	As Seen / E+ £149 - £229
S2 Body Only.....	E+ £450 - £499
ST Body Only.....	E+ / E++ £229 - £299
RTS2 Body + Winder.....	E+ £199
RTS Body Only.....	E+ £149 - £169
RTS + Winder.....	E+ £149
Aria Body Only.....	E+ / E++ £129 - £169
167MT Body Only.....	E+ / E++ £79 - £89
137MA Body Only.....	E+ £79
137MD Body Only.....	E+ £49
139 Quartz Body Only.....	E+ £59
Preview Body Only.....	E+ / E++ £99 - £249
15mm F3.5 AE.....	Mint £1,499
25mm F2.8 MM.....	Mint- / Unused £399 - £599
28mm F2.8 MM.....	E+ £229
28-70mm F3.5-4.5 MM.....	E+ / E++ £199 - £279
28-70mm F3.5-5.6 AF.....	New £399
35-105mm F3.5-4.5 MC.....	E+ £35
35-135mm F3.3-4.5 MM.....	E+ £599
45mm F2.8 AE.....	E+ / Mint- £199 - £225
45mm F2.8 MM.....	E+ / Mint- £225 - £229
50mm F1.4 MM.....	Unused £399
50mm F1.7 AE.....	Unused £199
50mm F1.7 MM.....	E+ / Unused £119 - £299
60mm F2.8 AE Macro.....	E+ / E++ £399 - £469
60mm F2.8 Compact Macro.....	Mint- £599
70-300mm F4-5.6 AF.....	E+ / Unused £399 - £799
80-200mm F4 MM.....	E+ / Mint- £249 - £299
85mm F1.4 MM.....	E+ / Unused £329 - £599
105mm F3.5 MM.....	Unused £399
135mm F2.8 AE.....	E+ / E++ £99 - £139
135mm F2.8 MM.....	E+ / Mint- £199 - £229
180mm F2.8 AE.....	Unused £599
180mm F2.8 MM.....	E+ / Unused £349 - £599
200mm F2.8 MM.....	Mint- £3,249
200mm F3.5 AE.....	E+ £199
200mm F4 AE.....	Unused £499
300mm F4 AE.....	E+ £299
300mm F4 MM.....	E+ £349
Sigma 1000mm F13.5 Reflex.....	Unused £299
TLA20 Flash.....	E+ / E++ £25 - £39

TLA280 Flash.....	E+ / Unused £59 - £149
TLA30 Flash.....	As Seen / E+ £20 - £39
TLA360 Flash.....	E+ / E++ £149

Digital Compact Cameras

Canon Ixus 950 IS.....	E+ £89
Canon Powershot G10.....	E+ £189
Canon Powershot G2.....	E+ £59
Canon Powershot G2 + WC-DC58.....	E+ £129
Canon Powershot G3.....	E+ £79
Canon Powershot G6.....	As Seen £49
Canon Powershot SX1 IS.....	E+ £119
Canon Powershot SX200 IS.....	Exc £79
Canon Powershot TX1.....	E+ £89
Fuji F100FD.....	E+ £139
Fuji Finepix F11.....	E+ £79
Fuji Finepix HS10.....	E+ £149
Fuji Finepix S200 EXR.....	Mint- £199
Fuji Finepix S2000HD.....	Mint- £79
Fuji Finepix S9500.....	E+ £129 - £149
Leica Digilux 2.....	E+ £399
Leica X1 Silver.....	E+ £749
Minolta Dimage A1.....	E+ £79
Nikon Coolpix 990.....	As Seen £79
Nikon Coolpix S3000.....	Mint- £59
Olympus C8080 Wide Zoom.....	E+ £139
Olympus SZ-20.....	Mint- £95
Panasonic DMC FZ28.....	E+ £149
Panasonic DMC LX2.....	E+ £129
Panasonic DMC-LX1.....	E+ £129
Panasonic DMC-TZ3.....	E+ / E++ £69 - £79
Panasonic FZ30.....	E+ £139
Ricoh GR Digital.....	E+ £109
Ricoh GR Digital Limited Edition.....	Mint- / Mint £149 - £179
Ricoh GX100 + V/Finder.....	E+ / E++ £99 - £129
Ricoh GX200 + Finder.....	E+ £159
Ricoh GXR + 24-72mm.....	Mint- £399
Ricoh GXR + 28mm F2.5.....	E+ £489
Sigma DP1.....	E+ £179
Sigma DP1S.....	E+ £189
Sigma DP2S.....	E+ £249 - £299
Sony DSC-H9.....	Mint- £119
Sony DSC-R1.....	E+ £189 - £199
Sony DSC-R1 + F32X Flash + Tele Conv.....	E+ £249
Sony DSC-T77.....	Mint- £99

Digital Medium Format

Hasselblad H3DII Complete (50MP).....	E+ £9,999
Hasselblad H3D MkII Body (39MP).....	Mint- £4,999

Digital Micro Four Thirds

Nikon V1 Black + 10mm.....	Mint- £389
Olympus E-P1 + 14-42mm.....	E+ £199
Olympus E-P1 Body Only.....	Exc £99
Olympus E-P2 Black + 14-42mm.....	Mint- £239
Olympus E-P3 + 14-42mm Black.....	Mint- £429
Olympus E-P3 Body Only - Black.....	E+ £379
Olympus E-PL2 Black + 14-42mm.....	E+ £199
Olympus E-PM1 White + 14-42mm.....	Mint £179
Olympus OM-D EM-5 Black + 12-50mm.....	Mint- £989
Panasonic G1 Body Only.....	E+ / E++ £109 - £149
Panasonic G2 Body Only.....	E+ / E++ £169 - £249
Panasonic GF-1 Body Only.....	E+ £119
Panasonic GF-2 Body + Case.....	E+ £149
Panasonic GF-2 Body Only.....	E+ / Mint- £149 - £179
Panasonic GF3 Black Body.....	Mint- £149
Panasonic GF3 White Body.....	Mint- £149
Panasonic GH-2 Body Only.....	E+ / Mint- £449 - £499
Panasonic GX1 Body Only.....	Mint- £299
Panasonic L10 + 14-50mm.....	E+ £289
Panasonic L1 Body Only.....	E+ £279
Pentax Q + 8.5mm F1.9.....	Mint- £219
Samsung NX11 + 18-55mm OIS.....	E+ £249
Sony NEX C3 + 18-55mm + Flash.....	E+ £279
Sony NEX C3 Body + HVL75 Flash.....	Mint- £269
Sony NEX5 + 18-55mm + 16mm + Flash.....	E+ £359
Sony NEX5 + 18-55mm + Flash.....	E+ £249 - £259

Micro 4/3rds Lenses

Panasonic 7-14mm F4 Lumix G Vario.....	Mint- £749 - £799
Olympus 12-50mm F3.5-6.3 M Zuiko.....	Mint £249
Olympus 12mm F2 ED M Zuiko.....	Mint- £449
Panasonic 14-140mm F4-5.8 OIS HDE++ / Mint- £429 - £439	
Olympus 14-150mm F4-5.6 M Zuiko ED.....	E+ £349
Panasonic 14-42mm F3.5-5.6 Asph OIS.....	E+ / Mint- £79 - £99
Panasonic 14-42mm F3.5-5.6 G X Asph OIS.....	E+ £169
Panasonic 14-45mm F3.5-5.6 Asph.....	E+ / Mint- £149
Panasonic 14mm F2.5 Asph.....	E+ / Mint- £149 - £159
Panasonic 45-175mm F4-5.6 Asph PZ.....	Mint £239
Panasonic 45-200mm F4-5.6 OIS.....	Mint- £179
Panasonic 100-300mm F4-5.6 G OIS.....	Mint- £329

Digital SLR Cameras

Canon EOS 1DS MkII Body Only.....	E+ / E++ £599 - £899
Canon EOS 1D MkIII Body Only.....	As Seen £419
Canon EOS 1D MkIII Body Only.....	As Seen £419
Canon EOS 1D MkIII Body Only.....	E+ / E++ £489 - £1,099
Canon EOS 1D Body Only.....	E+ / E++ £289 - £299
Canon EOS 5D MkII Body Only.....	E+ / Mint- £1,149 - £1,349
Canon EOS 5D Body Only.....	E+ £499 - £549
Canon EOS 7D Body Only.....	E+ £769
Canon EOS 50D Body Only.....	E+ / E++ £359 - £479
Canon EOS 40D Body Only.....	E+ £259 - £279
Canon EOS 30D + BG-E2 Grip.....	E+ / E++ £239
Canon EOS 30D Body Only.....	E+ / E++ £189 - £229
Canon EOS 20D Body Only.....	E+ / E++ £149 - £199

Canon EOS 100 Body Only.....	E+ £129
Canon EOS 1100D Body Only.....	Mint £219
Canon EOS 450D Body Only.....	E+ £249
Canon EOS 400D + BG-E3 Grip.....	E+ £199
Canon EOS 400D Body Only.....	E+ / E++ £159 - £179
Canon Rebel XT (400D) + BG-E3 Grip.....	E+ £149
Canon EOS 350D + BG-E3 Grip.....	E+ £129 - £219
Canon EOS 350D Body Only.....	E+ / E++ £99 - £129
Canon EOS 300D Body Only.....	E+ £79
Kodak DCS Pro SLR/C Body Only.....	Exc £489

Fuji S5 Pro Body Only	E+ / E++ £299 - £349
Fuji S1 Pro Body Only	E+ / Mint- £299 - £399
Fuji Digital Modular R	As Seen £99
Leica S2 + 70mm F2.5 S	E+ £1,949
Leica S2 + 70mm F2.5 S	Mint- £12,999
Minolta Dynax 7D + VC-7D Grip	E++ £199
Minolta Dynax 7D Body Only	E+ £199
Nikon D4 Body	Mint £4,299
Nikon D3X Body Only	E+ £2,899
Nikon D3S Body Only	E+ £2,449
Nikon D2XS Body Only	Exc £489
Nikon D2X Body Only	E+ £489 - £549
Nikon D1X Body Only	Exc / Mint- £195 - £325
Nikon D700 Body Only	E++ £1,199 - £1,349
Nikon D300 Body Only	E+ / Mint- £465 - £549
Nikon D200 + MB-D200 Grip	E+ £249
Nikon D200 Body Only	As Seen / E++ £249 - £299
Nikon D100 + MB-D100 Grip	E+ £149
Nikon D100 Body Only	As Seen / E++ £89 - £149
Nikon D90 Body Only	E+ £369
Nikon D80 Body + N80 Grip	E+ £239
Nikon D80 Body Only	E++ / Mint- £239 - £259
Nikon D70S Body Only	E+ / E++ £149
Nikon D70 Body Only	E+ £159
Nikon D60 Body Only	Mint- £179
Nikon D50 Body Only	E+ / Mint- £149
Nikon D40X Body Only	E+ / Mint- £139 - £159

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F6 + MB40 Battery Grip	Mint- £1,099
F6 Body Only	E++ / Mint- £849 - £949
F5 Anniversary Body Only	E++ £799
F5 Body Only	E+ £249 - £299
F100 Body + MB15 Grip	E+ / E++ £159 - £189
F100 Body Only	As Seen / E++ £79 - £169
F90X + MB10 Grip	E+ £49 - £69
F90 Body Only	E+ £35 - £69
F80D Black Body Only	E++ £49
F80 Black + MB16 Grip	E+ / E++ £69 - £79
F80 Black Body Only	E+ / E++ £39 - £49
F80 Chrome + 28-80mm	E++ £89
F70 Body Only	E++ £49
F65 Chrome Body Only	As Seen / E++ £35 - £45
F60 + Sigma 28-80mm	E+ £39
F60 Black Body Only	E++ £15
F60 Chrome Body Only	As Seen / E++ £15 - £49
F55 Chrome Body Only	E+ / E++ £20 - £25
F50 Black + 28-80mm	E++ £59
F50 Black Body Only	E+ / E++ £15 - £25
F50 Chrome Body Only	E+ / E++ £19
F801 Body Only	E+ / E++ £29 - £49
F601 Date Body Only	E+ £29
F601 + 35-70mm	E+ £49
F601 Body Only	Exc / E+ £19 - £35
Pronea 600i + 24-70mm	E++ £79
Pronea S + 30-60mm	E+ / E++ £39
12-24mm F4 G AFS DX ED	E++ / Mint- £519 - £599
18-55mm F3.5-5.6 G AFS VR	E++ / Mint- £89
18-55mm F3.5-5.6 AFS II	E+ £59
18-55mm F3.5-5.6 G AFS DX VRE++	Mint- £89 - £99
18-70mm F3.5-5.6 G AFS ED DXExc	E++ £79 - £159
18-135mm F3.5-5.6 G AFS DX	E++ £149
24mm F2.8 AFD	E++ / Mint- £229 - £249
24-50mm F3.3-4.5 AFN	E+ £99
24-120mm F3.5-5.6 ED AFD	E+ / E++ £125 - £159
24-120mm F3.5-5.6 G AFS ED VR	E+ / E++ £199 - £249
28mm F2.8 AFD	E+ £169
28-80mm F3.5-5.6 AFD	E++ £89
28-105mm F3.5-4.5 AFD	E+ £129
35mm F2 AFD	Mint- £219
35-70mm F2.8 AF	E+ £249
35-70mm F2.8 AFD	E+ £299
35-105mm F3.5-4.5 AFN	E++ £79
35-135mm F3.5-4.5 AFN	E++ £99
45mm F2.8 D PC-ED Micro	E++ £1,149
50mm F1.4 AFD	E+ £179
50mm F1.4 G AFS	Mint- £229 - £239
50mm F1.8 AFD	E++ £79
55-200mm F4-5.6 AFS DX G	Unused £149
55-200mm F4-5.6 AFS DX G VR	Mint- £129
60mm F2.8 AFD Micro	E++ £229 - £259
60mm F2.8 AFS ED Micro	Mint- £319
70-200mm F2.8 G AFS ED VR	E++ £1,049
70-210mm F4-5.6 AF	E++ £89
70-210mm F4-5.6 AFD	E++ £79
70-300mm F4-5.6 AFG	E+ / E++ £59 - £79
75-240mm F4-5.6 AFD	E++ £79 - £89
80-200mm F2.8 ED AFD	E++ £399
80-200mm F4-5.6 AFD	E+ £69
80-400mm F4-5.6 AFD VR	E++ £799
105mm F2 AF DC	E++ £579
105mm F2.8 AFD Micro	E++ £449
300mm F4 ED AFN	E++ £399
500mm F4 G AFS VR IF ED	E++ £4,989
Sigma 15-30mm F3.5-4.5 EX DG	E++ £219
Sigma 17-35mm F2.8-4 EX	E+ £129
Sigma 17-50mm F2.8 EX DC OS HSM	Mint- £379
Sigma 18mm F3.5 AF	E++ £99
Sigma 18-50mm F2.8 EX DC	E++ £179
Sigma 18-50mm F2.8-4.5 DC HSM OS	E+ £129
Sigma 20mm F1.8 EX DG	E++ £299
Sigma 24-70mm F3.5-5.6 D Asph	E++ £59
Sigma 28-300mm F3.5-6.3 DG	E++ £99
Sigma 30mm F1.4 DC EX HSM	E++ £279
Sigma 50mm F2.8 EX DG MACRO	E+ £149
Sigma 50-500mm F4-5.6 Apo DG	E+ / E++ £699
Sigma 70-300mm F4-5.6 Apo Macro	E++ £99
Sigma 70-300mm F4-5.6 DG Macro	E+ £79
Sigma 105mm F2.8 EX Macro	E++ £279
Sigma 135-400mm F4.5-5.6 Apo D	E+ / E++ £299 - £349
Sigma 500mm F4.5 Apo	E+ £799
Tamron 28-300mm F3.5-6.3 XR Di	E++ £139
Tamron 70-300mm F4-5.6 Di	E++ £79
Tamron 90mm F2.8 SP Macro AF	E++ £219
Tokina 12-24mm F4 ATX PRO SD	E++ / Mint- £319 - £349
Tokina 24-200mm F3.5-5.6 Asph	E++ £99
Tokina 35-300mm F4.5-6.7	Unused £99
Tokina 300mm F2.8 ATX Pro	E++ £949
Tokina 400mm F5.6 ATX SD	E++ £249
Vivitar 19-35mm F3.5-4.5 Series 1	E++ £79
Zeiss 50mm F1.4 Planar ZF	E++ £429
Sigma 1.4x Apo EX Converter	E++ £109
Sigma 1.4x Converter	E++ £49
Teleplus 2x MC7 Converter	E++ £39 - £45
Kenko 2x Pro300 Converter	E++ / Mint- £79
TC-20 EIII AFS Converter	Mint- £289
TC16A Teleconverter	E+ / Unused £49 - £99
SB-R200 Speedlight	E+ £129
SB21B Ringflash	E++ / Mint- £125 - £179
SB22 Speedlight	E++ £39
SB22S Speedlight	E+ £39 - £49
SB23 Speedlight	E++ £35
SB24 Speedlight	E+ £49
SB25 Speedlight	E+ £59 - £69
SB26 Speedlight	E+ £49
SB27 Speedlight	E+ / E++ £49 - £59
SB28 Speedlight	E+ / E++ £79 - £89
SB29 Speedlight	E+ £179
SB30 Speedlight	E++ £35
SB400 Speedlight	Mint- £79
SB500X Speedlight	E+ / Mint- £69 - £89
SB600 Speedlight	E++ £149

Nikon Manual

NASA F Photomic FTN + 50mm F1.4 Non AI	E+ £999
NYPD F Photomic + 50mm F2	E+ £399
NYPD Nikkormat FTN + 135/3.5	E++ £299
Terence Spenser F Photomic + 135mm	E+ £699
Terence Spenser F Photomic F + F36 Drive + 50mm	Exc £799
F3P Body Only	E++ £450
F3HP + MD4 Motordrive	E+ / E++ £199 - £249
F3HP Body Only	Exc / E++ £129 - £299
F3 + MD4 Motordrive	E+ £199
F3 + MF14 Databack	E+ £219
F3 Body Only	E+ £129
F2A Black Body Only	Exc / E+ £199 - £249
F2A Chrome Body Only	E+ £189 - £239
F2 Chrome Body Only	Exc £175
F2 Photomic Chrome Body Only	Exc / E+ £149 - £165
F Photomic FTN Body Only	Exc £199
FM3A Chrome Body + MF16 Back	Mint- £499
FM3A Chrome Body Only	Mint- £450
FM2N Black Body Only	E+ / Mint- £125 - £299
FM2N Chrome Body Only	E+ £189 - £199
FM Chrome Body Only	Exc £69 - £79
FA Black Body Only	Exc £69
FE Black Body Only	E+ £79
FE Chrome Body Only	E+ £79 - £99
FG Chrome Body Only	E+ £59
F301 Body Only	E+ / E++ £29 - £39
EM Body Only	E+ / E++ £45
EL Black Body Only	E+ £79
FT2 Black Body Only	E+ / E++ £75 - £119
FT2 Chrome Body Only	Exc £45
7.5mm F5.6 Fisheye	E++ £499
8mm F2.8 AI Fisheye	E++ £1,499
15mm F3.5 AIS	E++ £889
16mm F2.8 AIS Fisheye	E++ £379
25-50mm F4 AI	E+ £189
28mm F2.8 Series E	E++ £75
28mm F3.5 PC Shift	E+ £299
35mm F1.4 AI	E+ £299
35mm F1.4 AIS	E++ £549
35mm F2 AIS	E+ / E++ £249 - £349
35mm F2.5 Series E	E+ £59
35mm F2.8 AIS	Exc / E++ £69 - £149
35mm F2.8 Non AI	As Seen / E++ £59 - £75
35mm F2.8 PC Shift	E+ / E++ £229 - £299
35-70mm F3.3-4.5 AIS	E+ £49 - £59
35-105mm F3.5-4.5 AIS	Exc / E++ £39 - £79
43-86mm F3.5 Non AI	E+ £75
45mm F2.8 GN Auto	E+ / E++ £149 - £175
45mm F2.8 P	Mint- £249 - £289
50mm F1.2 AI	E+ £299
50mm F1.2 AIS	E++ / Mint- £499 - £599
50mm F1.4 AIS	E++ £159
50mm F1.8 AIS	E++ £99
50mm F2 Non AI	E+ / E++ £39 - £49
50-135mm F2.8 AIS	E+ £175
50-300mm F4.5 AI	E+ £399
55mm F2.8 AIS Micro	E+ £125 - £149
80-200mm F4 AIS	E+ £99
80-200mm F4.5 AI	As Seen £59
85mm F2 AIS	E++ £249
100-300mm F5.6 AIS	E+ £99
105mm F2.5 AIS	E+ £99 - £179
135mm F3.5 Non AI	Exc / E++ £49 - £65
135mm F3.5 Non AI	E+ £69
180mm F2.8 ED AIS	Unused £699
200mm F2 IFED AIS	E+ / Unused £1,999 - £2,499
200mm F4 AI	E+ £59
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500mm F8 Reflex	E+ £349
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SB11 Speedlight	E++ / Unused £79 - £175
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SBE Flash	E++ £25
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OM3 Black Body Only	E+ £269
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OM4 Black Body Only	Exc £129
OM2SP Black + 50mm F1.8	E+ £109 - £119
OM2SP Black Body Only	As Seen / E++ £59 - £119
OM2N Black Body Only	Exc £69
OM2N Chrome + 50mm F1.8	E+ / E++ £75 - £79
OM2N Chrome Body Only	E+ / E++ £75 - £79
OM2 Black Body Only	E+ £69
OM2 Chrome Body Only	E+ £79
OM1N Chrome Body Only	As Seen / E+ £65
OM1 Black Body	E+ £49
OM40 Black + 50mm F1.8	E+ £69 - £79
OM40 Black Body Only	Exc / E+ £49 - £79
OM30 Chrome + 50mm F1.8	E+ £49
OM30 Chrome Body Only	E+ £39
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OM10 Chrome Body + M/Adapter	E+ £35 - £39
OM10 Chrome Body + T20 Flash	E+ £35

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OM101 + 50mm + 35-70mm + 70-210mm	As Seen £99
18mm F3.5 Zuiko	E++ £499
28mm F2.8 Zuiko	E++ £79
35-70mm F3.5-4.5 Zuiko	E+ £39
35-70mm F3.6 Zuiko	E+ £139
35-70mm F4 Zuiko	Exc / E+ £29 - £39
35-80mm F2.8 Zuiko	Unused £950
35-105mm F3.5-4.5 Zuiko	E+ £59 - £99
50mm F1.8 Zuiko	Unused £89
50mm F3.5 Macro Zuiko	E+ / E++ £75 - £119
50-250mm F5 Zuiko	E++ £169 - £349
65-200mm F4 Zuiko	E+ / E++ £99 - £159
75-150mm F4 Zuiko	Exc / E+ £39 - £49
80mm F4 Macro Zuiko	E+ / E++ £175 - £199
135mm F3.5 Zuiko	E+ £29
200mm F4 Zuiko	E++ £59
F280 Flash	E+ £65
T10 Ringflash	E+ £75
T18 Flash	E+ £10
T20 Flash	E+ / E++ £9 - £25
T28 Flash Head	As Seen £49
T32 Flash	E+ £20 - £55
T45 Hammerhead Flash	E++ £175

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645NII + 45-85mm FA	E++ £849
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45mm F2.8 FA	E+ / E++ £149 - £379
45-85mm F4.5 FA	E+ / E++ £449 - £549
55mm F2.8 A	E+ / E++ £159 - £225
80-160mm F4.5 A	E+ / E++ £299 - £399
120mm F4 Macro FA	E++ £899
150mm F2.8 (IF) FA	E++ £499
150mm F3.5 A	Unknown / E++ £159 - £229
400mm F5.6 ED (IF) FA	E++ £1,299
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Pentax 67 Series



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45mm F4 SMC	E+ / E++ £349 - £449
75mm F4.5 Shift	E+ £249
135mm F4 Macro	E++ £299
135mm F4 Macro Takumar	Exc / E+ £149
165mm F2.8	Exc / E+ £199
200mm F4	E+ / E++ £199 - £249
200mm F4 Takumar	E+ / E++ £119 - £199
300mm F4	E+ / E++ £199 - £349
300mm F4 Takumar	As Seen / E++ £159 - £349
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MZ-M Body Only	E+ £39
Z1 Body Only	E+ £59
Z50P Body Only	E++ £29
SFXN Body Only	E++ £35 - £39
SFX Body Only	As Seen £39
SF7 Body Only	E+ £29
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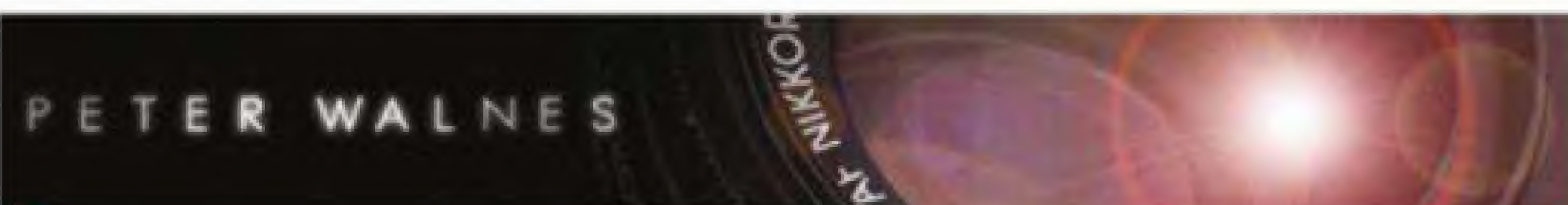
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OGDEN CHESNUTT

... is playing the long game when it comes to upgrading cameras – he's not one of those 'early adopters'

ELI SAT swiping his thumb through page after page of AP's news section on his iPad, occasionally refreshing his browser and oohing and ahing at every new updated spec list and hands-on report from photokina 2012.

Weary of all the numbers and trying to remember what features went with which, I instead asked to borrow Rick the barman's tablet so I could read my other favourite CAMRA magazine, *BEER Online*, the quarterly publication from the Campaign for Real Ale.

Eli gave a pronounced tut when he saw what I was reading. 'Are you not the least bit interested in all these new full-frame cameras?' he asked.

I shrugged. 'I've already got a full-frame camera.' I waved my Pentax SV, which I had in my bag. Eli rolled his eyes and went back to his iPad.

But Eli is right. The slew of new full-frame models, some more 'affordable' than others, is rather interesting. While the pixel war appears to have ended (more like the Korean War with an unofficial truce than any Blenheim or Orleans), the rise of the Nikon D600 and Canon EOS 6D (and to a lesser extent the new Sony cameras) has made the full-frame sensor the new must-have feature on new cameras.

But unless the cost of manufacturing these sensors decreases (which is hard to fathom in today's world of diminishing resources), it's hard to see the prices of these cameras coming down too much in future, meaning the trickle-down theory of camera specifications will only travel so far until it levels off and carves out a new niche of camera buyer: affluent or dependant-less enthusiast photographers with enough disposable income to spend on their hobby to see if they're any good!

However, more interesting to me than these new spec lists coming out of photokina is what will be on the second-hand market in just a few years' time. Look, for instance, at the Nikon D700. A fine camera all-around, also with a full-frame sensor – and discontinued. And prices are falling while I type these words, as online retailers try to shift their remaining stock – and that's not to mention the second-hand market. Is this not a better 'entry-level' full-frame option, if cost is a factor for you?

The new models Eli drools over are certainly worthy of his gasps, but the bigger shock to all will be what's available on eBay in three to five years.

Remember the Nikon D3, that beast of a machine, and its crisp, clear images at ISO 6400? Or the Canon EOS 5D Mark II and its breathtaking video? I'm calling it now: you will pick those bodies

up for less than £500 in less than five years' time.

And that's only if Canon and Nikon keep repairing the shutters – if not, then they will sell for even less.

Me? I'm playing the long game. I'm biding my time before my upgrade to a full-frame DSLR.

I've got all my AP reviews from the past several years catalogued and ready to go. Yesterday's flagship DSLRs are more than enough camera for me, and I eagerly await the EOS 6D Mark II and D600S models of the future driving down their future second-hand price.

So while I agree with Eli that the rise of the full-frame sensor as a must-have feature opens up a world of opportunity, he and I are coming at this realisation from completely different angles.

Everything is getting unimaginably better. And 'everything' is getting replaced every 18 months. Think about what we'll pick up for the price of a round in even ten years' time. That may sound like a long time, but it's 2012, for crying out loud! The year 1990 is closer to the moon landing than the

present day! Ten years will pass before you even finish your £3.80 pint.

'Isn't it your round?' Eli said, waving his empty glass. Well, I couldn't remember, but I was

feeling flush with cash for my future savings on my future camera purchase and nevertheless went to the bar.

'Reading *BEER*, I see!' Rick said. 'This quarter's issue is particularly engaging. Did you read the interactive article on hops?'

I hadn't. But suddenly I was puzzled. 'So, Rick, when are beer prices going to come down? How can pints be breaching the £4 mark when there's so much competition? I can buy a pint anywhere!'

Rick looked at me thoughtfully. 'My prices have actually gone up. Six pounds a pint now,' he said.

'What? You're kidding me! They've gone up more than £2 in the last two hours?' I said indignantly.

'They have. It was a head office decision. Rising costs, and all that.'

I looked at the time. We were well into the lock-in, and Eli and I were both comfortable at our table in the corner, while outside the rain was pouring.

'I won't be offended if you wish to take your business elsewhere,' Rick said.

I put my wallet on the bar and sighed, knowing worst of all was that I certainly didn't need another pint to continue enjoying my evening, but that I would buy one anyway. Rick pulled two ales.

'On the house,' he said, pushing my three fivers back to me. 'It's a new guest ale, and I want to know what you think of it.' **AP**

'Yesterday's flagship DSLRs are more than enough camera for me'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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